

Interdisciplinary and Intradisciplinary Music Education for the Foundation Phase of Curriculum 2005

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DECLARATION

I, the undersigned, hereby declare that the work contained in this thesis is my own original work and that I have not previously in its entirety or in part submitted it at any university for a degree.

Signature:

Date: 12 / 02 / 2000

ABSTRACT

The foundation for this study is the belief that music is an essential part of human existence and thus of education. It not only addresses individual and communal human needs but the multicultural nature thereof gives it special significance for education in the “New South-Africa”. This significance lies in the value of music in its own right (intra disciplinary) as well as the use of music for its intrinsic qualities to facilitate the teaching of all other fields of knowledge (interdisciplinary).

Recent research and new thinking in the fields of intelligence and learning support this belief. The old one-dimensional approach to intelligence is no longer tenable and has been supplanted by the acknowledgement that human intelligence is multi-faceted. Musical ability is now recognized as a separate intelligence while the use of music is regarded as being an important factor in the development and functioning of the human thought process. Research on the role played by emotions and morality as well as that on the characteristics of genius, optimal experiences and the implications of the functioning of the brain, are all explored with reference to what this means for music education (and using music in education) in this country today.

The new Curriculum 2005 at present being introduced into South-Africa is an example of Outcomes-based Education. The way in which the Arts and Culture Learning Area of Curriculum 2005 approaches music education corresponds with the interdisciplinary and intra disciplinary distinction. These aspects are discussed and material is included for use in order to realise the expressed and desired outcomes for music education in the Foundation Phase. Elliott’s alternative approach (music-as-practicum), instead of Reimer’s traditional music curriculum making, is used as point of departure.

OPSOMMING

Die oortuiging dat musiek 'n essensiële deel van die menslike bestaan en dus van opvoeding is, lê ten grondslag van hierdie studie. Nie alleen spreek dit individuele sowel as gemeenskaplike menslike behoeftes aan nie, maar die multikulturele aard daarvan maak dit van groot belang vir opvoeding in die “Nuwe Suid-Afrika”. Die belang is daarin geleë dat opvoeding in musiek op sigself waarde het (intradissiplinêr), maar ook leer in alle ander vakgebiede kan fasiliteer (interdissiplinêr).

Onlangse navorsing ten opsigte van intelligensie en opvoeding staaf hierdie siening. Die vroeëre een-dimensionele siening van menslike intelligensie is nie meer houdbaar nie en is vervang deur die erkenning dat intelligensie vele fasette het. Musikale vermoëns word tans as 'n outonome intelligensie beskou, terwyl die groot invloed van musiek op die ontwikkeling en funksionering van die menslike denkpatrone erken word. Navorsing oor die rol van die emosies, moraliteit, die kenmerke van die genie, optimale ondervindinge en die funksionering van die brein, word ondersoek met verwysing veral na die belang daarvan vir musiekopvoeding (en die gebruik van musiek in opvoeding) tans in Suid-Afrika.

Die nuwe Kurrikulum 2005 wat tans in Suid-Afrika ingevoer word, is 'n voorbeeld van Uitkoms-gebaseerde Onderwys. Die benadering van die Kuns en Kultuur Leerarea in die Kurrikulum 2005 tot musiekopvoeding stem ooreen met die inter- en intradissiplinêre verdeling. Hierdie aspekte word bespreek en materiaal word ingesluit vir gebruik by die nastreef van die uitdruklike en wenslike uitkomstes vir musiekopvoeding in die Grondslagfase. Elliott se alternatiewe benadering tot kurrikulering vir musiek (musiek-as-practicum), in teenstelling met Reimer se tradisionele MEAE model, word as uitgangspunt gebruik.

FOR

PHILIP MCLACHLAN

WHOSE LIFE AND WORK REPRESENTED A COMMITMENT TO MUSIC
EDUCATION FOR ALL - WITH INTEGRITY AND THROUGH A KIND (UBUNTU)
SPIRIT

AND

MAJA VAN DYK

WHOSE BIRTH STARTED THIS PROJECT.

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ABBREVIATIONS

| | |
|---------------|--|
| AASA | American Association of School Administrators |
| ASCD | Association for Supervision and Curriculum Development |
| AC | Assessment Criteria, Arts and Culture Learning Area |
| CO | Critical Outcome |
| DoE | Department of Education |
| et al. | and others |
| ECD | Early Childhood Development |
| ECME | Early Childhood Music Education |
| ed(s). | Editor(s) |
| e.g. | <i>exempli gratia</i> - for example |
| EMS | Economic and Management Sciences |
| EQ | Emotional Intelligence |
| etc. | <i>etcetera</i> - and so forth |
| GETC | General Education and Training Certificate |
| HSRC | Human Sciences Research Council |
| HSS | Human and Social Skills |
| i.a. | <i>inter alia</i> - amongst others |
| ibid. | <i>ibidem</i> - in the same place |
| i.e. | <i>id est</i> - that is |
| IEM | Integrated Education Model |
| IQ | Intelligence Quotient |
| ISME | International Society for Music Education |
| LA | Learning Area |
| LLC | Language, Literacy and Communication |
| LO | Life Orientation |
| MEAE | Music Education as Aesthetic Education |
| MENC | Music Educators National Conference |
| MI | Multiple Intelligence |
| MLMMS | Mathematical Literacy, Mathematics and Mathematical Sciences |
| NAEA | National Art Education Association |
| NASSP | National Association of Secondary School Principals |
| NQF | National Qualifications Framework |
| NS | Natural Sciences |
| NSC | National Sports Council |

| | |
|----------------|--|
| NUE | National Union of Educators |
| OBE | Outcomes-based Education |
| par. | paragraph |
| PI | Performance Indicator |
| PRO-GRO | Professional growth (seminar) |
| RDP | Reconstruction and Development Program |
| RS | Range Statement |
| s.a. | <i>sine anno</i> - no date |
| SAIDE | South African Institute for Distance Education |
| SATA | South African Teachers Association |
| s.l. | <i>sine loco</i> - no place of publication |
| s.n. | <i>sine nomine</i> - no publisher |
| SO | Specific Outcome |
| TECH | Technology |

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Appendix B: Index to Songs and Rhymes

CHAPTER 1: INTRODUCTION

“Music will be the salvation of our people” - Nelson Mandela (quoted by Jacques du Preez on the programme “Geraas” on SABC2, 1999).

1.1 Problem Statement

Curriculum 2005, based on Outcomes-based Education (OBE), is at present in the process of being introduced into South-Africa’s education system. This means that studies on the new Curriculum or materials for use therewith do not abound. This study aims to explore Curriculum 2005 and OBE creatively and critically from the point of view of music education, as well as the value of music for the musical and holistic development of the learners of the Foundation Phase. To do this some recent trends and theories in education are examined.

1.2 Aim of the study

This study aims to investigate and make practical recommendations for the ideal use of music in the Foundation Phase of Curriculum 2005 so that the inherent qualities of music can enrich¹ the lives of all learners, and facilitate the optimal development of the potential (intelligences, learning modes, and areas of meaning) of each learner: “Music as part of the good life” (Westerlund 1998: 578). By attempting to interpret the implications of Curriculum 2005 for music education in the Foundation Phase it is hoped that a contribution can be made to the implementation of the new curriculum and in doing so to facilitate the optimal growth and development of each child in our country.

1.3 Organization of the Study

Chapter Two examines the importance and value of teaching music in the Foundation Phase and Chapter Three the latest trends and theories in education and their implications. Having

¹ “Through music a child enters a world of beauty, expresses his inmost self, tastes the joy of creating, widens his sympathies, develops his mind, soothes and refines his spirit and adds grace to his body.” - The United States National Child Welfare Association (quoted by Bonny & Savary 1990: 140).

established the importance of music education for all, Chapter Four explores Curriculum 2005 and Outcomes-based Education, while Chapters Five and Six address the two ways in which the Arts and Culture Learning Area refers to [music] teaching: “learning in the arts and learning through the arts” (DoE 1997b: 193). The former, the intra disciplinary approach (education in music), is discussed in Chapter Five and the latter, the interdisciplinary approach (education through music), in Chapter Six. Elliott’s praxial² philosophy of music, and his curriculum model which accommodates this approach (“Music Matters” 1995) are used as point of departure. Both Chapters Five and Six include material for use in realizing the expressed and desired outcomes for music education in the Foundation Phase, i.e. to develop learners musically, and to facilitate the holistic development of learners in all other fields.

Curriculum 2005 (DoE 1997b: 193) also expresses concerns for equity and reclaiming indigenous cultural products and practices. Music as a cultural phenomenon is inherently multicultural and therefore a powerful instrument in facilitating multicultural and humanistic education (Elliott 1995: 209-212). This aspect of music education is examined and multicultural material for use towards these ends is provided³.

² *Praxial* is a word Elliott (1995: 14) created from the noun *praxis* and the verb “prasso” which means *inter alia* “to act purposefully”. “The term *praxial* emphasizes that music [and music education] ought to be understood in relation to the meanings and values evidenced in actual music making and music listening in specific cultural contexts” (Ibid.).

³ For these purposes an ethnomusicology mini-fieldwork research programme was undertaken in 1998 involving four Xhosa-speaking women in the Western and Southern Cape to gather material and to compare the individuals’ repertoire. The resultant three hour-long video chronicled the interviews, repertoire and accompanying movements. All relevant material was notated, transcribed, analysed and compared (different versions, as well as with published versions as in “Songs sung by South African Children” - Grassroots 1990 - and “Sing, Africa!” - Schonstein 1990). The importance of institutions like schools and churches became apparent: 51% of the songs were learnt at school, 16% in church, with 4% sung at school and church; this against the 27% learnt in informal surroundings as children. If these results hold good for a cultural group like the Xhosa-speaking people who are traditionally known to be a “singing” community, it can be concluded that institutions like schools have an important role to play in promoting and preserving learners’ cultural heritage. As Dargie (1998: 118) comments on the aural traditions of African Music: “[W]ithout correct teaching and promotion it is an endangered species - even in Africa”. Schools therefore have an important role to play to document and preserve aural traditions, because “*De zwakste inkt is sterker dan het sterkste geheugen*” (The worst ink is stronger than the best memory) (a Chinese proverb quoted by Langelaar 1980: 9).

CHAPTER 2: MOTIVATION FOR INCLUSIVE MUSIC EDUCATION FOR YOUNG CHILDREN

“Music for every child, every child for music” - slogan of MENC (Karl Gerkens quoted by Bessom et al. 1980: 106).

2.0 Introduction

Following is a lighthearted and “informal” illustration of the importance of some attitudinal¹ and other non-propositional knowings (such as music) for the optimal development, and to increase the quality of life, of the young child (Biddulph & Biddulph 1974: 34):

SPECIAL DISCOVERY - NEW VITAMINS CHILDREN NEED

We all know about the vitamins A to K, which we need in our daily diet to thrive and grow. It is rumoured that scientists have recently discovered some more vitamins which are just as essential. Here they are.

VITAMIN M - for *music*.

Naturally occurring in young parents, can be added to family's diet immediately. Put on great music and dance with the kids in your living room - often. Pick them up if they are too small, and dance around with them. Sing in the car, collect favourite tapes. Have some simple instruments around. If you take your kids to music lessons, make sure they are satisfying, or at least good fun, for your child. Endangered by constant radio or TV noise - child learns not to hear.

VITAMIN P - for *poetry*.

Teach little chants and rhymes to toddlers. Older kids can recite and perform favourite short poems at family gatherings. Listen to stories and poetry on tape to enjoy the spoken voice. Fred Hollows' 'Man from Snowy River' and similar recordings are magical for older kids.

VITAMIN N - for *nature*.

Make chances for your children to experience total non-human environments. For little kids, a backyard will do - lots of wild insects and crawlies, bird attracting shrubs and trees. But whenever you can, get into the bush, and go to the beach. Watch sunsets. Camp out. Closely related to **Vitamin S** for *spirituality*, sometimes available at churches, temples, mosques and similar. Endangered by computer games, living in cities, too many theme parks, and thinking that pleasure is something you buy.

¹ See Chapter 3, par. 3.5 for a description of some of these (what Armstrong calls) “genius” characteristics.

VITAMIN F - for *fun*.

Available everywhere. Rubs off from children onto adults, and back again. Most common vitamin in the universe. Not naturally present in the workplace, but can be smuggled in. Endangered by wearing a watch.

VITAMIN H - for *hope*.

Hope is naturally occurring. You just have to make sure it isn't removed by exposure to toxins. Avoid watching the news or viewing the world through newspapers. Don't indulge in gloom mongering around kids - especially teenagers. Join something that makes a difference - Greenpeace, Wilderness Society, Community Aid Abroad Aware program - whose publications are incredibly positive. Research has shown that kids with even slightly activist parents are more mentally healthy, have a more positive view of the world and the future, and do more about it.

2.1 Why is music important?

"It's not easy to determine the nature of music, or why anyone should have a knowledge of it" - Aristotle (quoted by Elliott 1995: 2).

Plato was fascinated by the attraction of human beings to what he called "impractical pursuits" (quoted by Elliott 1995: 22): music has no obvious reason for being - it is not necessary to human existence², nor is it useful³ in the traditional sense of utility (Alperson 1991: 215). Levi-Strauss (quoted by Gardner 1983: 123) claims that if we can explain music, we may find the key to all human thought. Reimer (1989: 9) says that "the art of music is a basic way of 'knowing' about reality", while the **New Grove's Dictionary** (Sadie 1980: 58, Part 6) states that "music is not a means to any further end but is in itself a part of any life worth living". The enrichment of the lives of human beings is probably thus one of the best ways of describing why music is important, and may be an explanation for the fact that no culture has yet been discovered that does not have or make some form of music (Storr: 1992:1).

It is clear that humans' need for music cannot be explained by obvious, rational, useful or pragmatic reasons. Elliott (1995: 109) identifies probable reasons which all refer to the "presence

² "[Music] is not used for explicit communication, or for other evident survival purposes" (Gardner 1983: 123).

³ "[A] phenomenon whose existence remains unexplained by any apparent practical purpose" (Serafine 1988: 1).

of specific human⁴ tendencies or needs”⁵. It can thus be argued that music exists and is important because of individual and social or communal needs.

2.1.1 Music is important because of humans’ needs

Abraham Maslow (quoted by Abeles et al. 1984: 186) asserts that human motivation and behaviour stem from what he calls a hierarchy of human needs: physiological well-being, safety, “belongingness” and love, esteem, and self-actualization. A human infant is completely dependent on others to survive after birth - in order to have any of the above-mentioned needs met, he/she must develop the increasing ability to communicate his/her needs. Therefore human infants are sensitive to different sounds, pitches and accents, and able to copy and match them⁶ in order to understand others’ communication with them and to learn (any) language to communicate (their needs) to others⁷. It appears that the verbal exchanges between mothers and babies during the first year of life is characterised by the emotional expressiveness⁸ thereof rather than the factual information or content. Dissanayake (referred to by Storr 1992: 8) argues that

⁴ Music is regarded (like language and religion) as “a species specific trait of man” (Blacking 1973: 7).

⁵ *Inter alia* that music endeavours give rise to positive or satisfying experiences which are rewarding in themselves (Elliott 1995: 109). See Chapter 3, par. 3.4.

⁶ Papousek & Papousek’s (quoted by Minami & Nito 1998: 153, Gardner 1983: 108-109) and others’ (i.a. Minami & Nito 1998: 159) research confirms the extraordinary vocal imitative capacity of infants.

⁷ Hinch (1998: 258) concludes that the same words can communicate different (emotional) messages - e.g. irritability, desperation, resignation, delight - and that these differences are communicated by the sound (quality of the vocal inflections); one can still interpret them even if one cannot see the expressions of the speaker. Human beings seem to be very sensitive not only to the actual meanings of words, but also to these different sound intonations (timbre, volume, the rise and fall of the pitch, etc.), because of the important emotional messages in them.

⁸ “[T]he human brain is first organized or programmed to respond to emotional / intonational aspects of the human voice” (Dissanayake quoted by Storr 1992: 9). See Chapter 3, par. 3.4.4 for a discussion of music as a person’s first art, and how a human being’s emotions are significantly sensitive to sounds in Chapter 3, footnote 135.

music⁹ originated from this verbal “communication” which share the emotional qualities and characteristics of music¹⁰.

Vygotsky (quoted by Heinrich [s.a.]) states that a child is first a social creature, then an individual. Bannan (1999: 7) says that this need of social interaction expressed as “social play” may be “at the root of all music making”. Peery and Peery (1987:3) believe that “in music and musical experience we reproduce ... many of the behaviours and experiences necessary to human social communication”. Storr (1992: 16) states that music derived “from a subjective, emotional need for communication with other human beings which is prior to the need for conveying objective information or exchanging ideas”. The discovery of humans’ natural pre-disposition to music may support this view¹¹. Singing ability may even develop prior to language ability. Szabo (1999: 17) agrees that “humans are innately musical”, while Weinberger, a neuroscientist, (quoted by Jensen 1998: 37) says: “An increasing amount of research findings supports the theory that the brain is specialized for the building blocks of music”. Howard Gardner even regards music as a special autonomous intelligence¹². Blacking (1973: 32) concludes that the Venda people share the [social] experience of music making and that “without this experience there would be very little music”. Peacock (quoted by Gray 1998: 212) refers to the social power and function of music: “Through song and dance a people are able to share their burden, triumph, sadness and gladness of heart”. Music making with others serves therefore multiple purposes: satisfying communication needs, “belonging to” and esteem (identification) needs,

⁹ Music shares the prosodic features (stress, pitch volume, emphasis, and other features conveying emotional significance) of communication with language, but not the syntactic features (grammatical structure and literal meaning) (Storr 1992: 9).

¹⁰ Serafine (1988: 1) agrees with this assumption and stresses that many regard music as important because of the connection to the emotions of a person: “[M]usic springs from [the] need of emotional communication”. A lullaby (“Mama tjielê” - see Appendix A: 1) with only sounds, but communicating powerfully the required soothing consolation and assurance, has been found by Matilda Burden (1991: 197) among the “Coloured” Community in the Southern Cape. Langelaar (1980: 14-15) points out the often improvisational nature of lullabies and states that the word “lullaby” and the Italian words “ninna nanna” imply “gezonge klanklettergrepen” (sung sound syllabi).

¹¹ Research suggests that the auditory cortex responds to pitch and tones rather than simply raw sound frequencies (Jensen 1998: 37). Others, such as Minami & Nito (1998: 159), found that there is an early readiness in infants to match musical sounds.

¹² See Chapter 3, par. 3.1.4.

self-actualizing needs (a personal sense of achievement and enjoyment), social needs (interaction with others) and “transcendence” needs (giving enjoyment and service to others through music)¹³.

2.1.2 The Qualities of music make it important

“Music appeared to be an area that enriched a child’s life, regardless of level of ability” (Gardner 1993: 105).

The Early Childhood Development (ECD) programme stresses the importance of the physical, mental, emotional, spiritual, moral and social growth and development of the young child (referred to by DoE 1997a: par. 3.8). Music as a multi-dimensional, multi-cultural, and multi-disciplinary discipline can be a powerful instrument to facilitate this holistic development.

2.1.2.1 Music is multicultural

Music can be a powerful instrument in the establishment of self-identity and group identity; it facilitates the development of self-knowledge and insight and a sense of belonging: “[M]usical works play an important role ... in establishing, defining, delineating, and preserving a sense of community and self-identity with social groups” (Elliott 1995: 296).

Music is an umbrella term (collective noun) for a multitude of different music cultures and practices; therefore music is inherently multicultural¹⁴. A specific music practice is situated and reflects a social, cultural and ideological way of life¹⁵. A music practice functions from a specific

¹³ “A child ... may even realize that the greatest reward in music is to be able to give something to other people” (Helasvuo quoted by Steyn 1980: 70).

¹⁴ It is important for learners to know and understand that music is a “world-wide and varied phenomenon, and should be understood and appreciated contextually against its own culture” (Nettl 1992: 6).

¹⁵ “[E]ach people has its own musical system which reflects and expresses the fundamental values and cultural structures of its society” (Nettl 1992: 3). “A people’s music is not only something they make; a people’s music is something they are” (Elliott 1995: 197). Elliott (1995: 11) asserts that music making (culture as process) and music works (culture as product) are some of the most fundamental ways in which people can express their cultural values and beliefs: “[I]t is not uncommon for people to identify themselves by means of particular musical styles ... music [often] is a way of life; it includes a preference for particular clothes, cars, sports, food, expressions, holidays, ri-

social-ideological culture with its own (musical) traditions and standards, inherent knowledge, beliefs, values, concepts, goals, and “tones-for-us”¹⁶. Elliott (1995), Green (1988), Kivy (1988), Blacking (1973), among others, refer to the social-cultural-ideological “delineated meanings”¹⁷ in music¹⁸. Folk music¹⁹ from different countries and cultures (e.g. the Swiss-German yodel refrains, the English shanties, the African-American spirituals, the Xhosa and Zulu antiphonal work songs, etc.) reflects *inter alia* sociological, historical, geographical, cultural, ideological, and psychological influences and meanings²⁰. For instance the African antiphonal (call and response) songs communicates the importance and value of the community in the African culture, and illustrates the precedence of the values of the community and social cooperation above individual interests²¹.

tuals and ‘personalities’”.

¹⁶ Sparshott’s term (quoted by Elliott 1995: 325, footnote 47).

¹⁷ Green’s term (1988: 26).

¹⁸ E.g. the different musical eras’ “products” / compositions are clearly socially, culturally, and ideologically situated. McClary (quoted by Elliott 1995: 186) refers to *inter alia* how the concerto grosso form of the baroque with its sound contrast between the concertino and the ripieno “... addresses the tensions between the dynamic individual and stable society ... By contrast, the medium favoured by the sixteenth century was equal-voiced polyphony in which the harmony of the whole was very carefully regulated”.

¹⁹ Folk music is an important cultural product of a community: It is “democratically” selected as a “hit” by the “man in the street” and aurally passed on, it is an authentic example or presentation of a culture, and it is singable by “ordinary” people (Kodály - B. Kaplan 1988: 60, Nagy 1998: 305 - refers to folk music as one’s “musical mother tongue”). Unfortunately unenlightened people sometimes look down on folk music as primitive or uneducated. Oehrle’s (1991: 28) research on African music found “that urbanized youth react negatively to traditional music”. However, insight into the diversity of our indigenous arts can be acquired through the use of the different folk musics. Gray (1998: 212) concludes that music (especially in the African context) “features in all emotional states and is used as a vehicle through which people learn about life and ... recount current and historical events”. Folk music also focuses on the procedural qualities and nature of music, because it stems from an oral tradition (something that one sings and does and not merely learns conceptually about) (Gray 1998: 217).

²⁰ Kodály (quoted by Nagy 1998: 302) asserts: “Getting acquainted with the folk songs of other countries is the best way to get acquainted with other peoples”.

²¹ Biko (1978: 110) points out that African songs are group songs, not songs for individuals, while Mngoma (1998: 430) notes that ensemble singing is preferred.

Teaching the collective noun “music” authentically also implies teaching music multiculturally²² and thus to engage in a unique and major form of humanistic education: “self-understanding through other-understanding” (Elliott 1995: 209). Multicultural music education is thus a twofold teaching instrument: learning about the self and gaining a sense of personal identity, and learning about others and expanding one’s understanding and acceptance of others.

2.1.2.1.1 Music facilitates the development of (cultural) identity

“All of us need a sense of belonging, of continuity and of history - music is a powerful force in bringing a child and his heritage together” (Bayless & Ramsey quoted by Grobler 1990: 5).

Music as a carrier of all facets of culture, facilitates the developmental process of “belonging to” - identification of learners with a certain cultural group²³: “... their musical world is a cultural entity that belongs to them and to which they belong” (Sparshott quoted by Elliott 1995: 211). This perception enhances the learner’s experience of recognition and self-identity. Mngoma (1998: 427) observes how music as an integral part of the Zulu community is a factor in determining the human worth of the individual²⁴ resulting from the individual’s belonging to a specific community²⁵. Music is therefore important to affirm the individual and communal worth of learners²⁶.

²² Multiculturalism is a “policy of support for exchange among different social groups to enrich all while respecting and preserving the integrity of each” (Elliott 1995: 207).

²³ “[M]usical works play an important role ... in establishing, defining, delineating, and preserving a sense of community and self-identity with social groups” (Elliott 1995: 296).

²⁴ “Every musical style or tradition expresses the identity of some social group, and so provides a vital means by which all individuals can affirm themselves”(Green 1988: viii). Elliott (1995: 259) regards self-growth and self-knowledge as of the most important aims of music education and asserts that to the extent that these aims are met, learners’ self-esteem and self-identity will be enhanced. See Chapter 5, par. 5.1.2.2.

²⁵ Umuntu ngumuntu ngabantu: “A person is a person by virtue of other people” (Mngoma 1998: 430).

²⁶ “[T]hroughout pre-school days, [learners] are given a wide range of cultural and social [and musical - SvD] lessons through nursery songs ... what might be called their ‘tribal education’ ... [F]olk music has limitless forms and uses, and is always inclusive rather than exclusive in its attitudes toward participation” (Wilson 1990: 13-14).

“[I]f people are not educated to hear and to respect their own voices - including their own poetry and songs - they will be deaf to the voices of other men, ... and will never learn to strive for both the increase and the enrichment of human contact. *One cannot advocate greater attention to music in the lives of children without also advocating the waking of the pan-human voice and pan-human sympathy*” (Wilson 1990: 14, Italics added).

2.1.2.1.2. *Music facilitates multicultural tolerance and understanding*

“We (should) secure an education that celebrates our common heritage as human beings, the particular cultural backgrounds from which we come, and the ways in which each of us stands out as an individual” (Gardner 1993).

Music’s multi-cultural nature makes it an effective instrument to communicate different cultural dispositions, traditions, customs and conventions, and therefore can promote insight, acceptance, respect and understanding of other cultural groups. Teaching music multiculturally gives learners a wider understanding: that their music culture which they accept as universal and natural is only one expression and one facet of a much larger whole²⁷. As Harold Osborne (quoted by Elliott 1995: 209) expresses it: “[B]ringing to light and revivifying[our] fossilized assumptions, ... destroying their powers to cramp and confine”. This knowledge facilitates the development of a wider appreciation of cultural expressions, beliefs and ways of doing - the ability to see the world through others’ eyes, which promotes a willingness to understand and accept others. “[M]usic education ... as culture [education]... offers the possibility of developing appreciations and new behaviour patterns ... to world musics, ... but also ... to world peoples” (Elliott 1989: 18). Oehrle (1993: 13) states that “a world view of music [multicultural, intercultural - SvD] ... [promotes] an attitude of openness [understanding - SvD] allowing us to look at different musics”. Curriculum 2005 acknowledges the value of the arts to enable learners to develop “a healthy sense of self²⁸, exploring individual and collective identities” (DoE 1997b: 191).

²⁷ Teaching music multiculturally opens learners’ eyes so that they will realize and know that there are other musics (apart from what they know) which are worthy of attention and respect. Studying others’ music, broadens learners’ musical and cultural understanding (Nettl 1992: 5-6).

²⁸ As Nzewi (1998: 468) points out, learners outside of the domineering cultural group and educational perspective often suffer feelings of cultural and personal inferiority and inadequacy.

Education in and through multicultural music experiences, also contextualizes music in its authentic and multiple functions in the community. This includes: to entertain and to be enjoyed, to communicate social traditions, customs and conventions, to nurture and touch the emotions, to interact socially, to worship and to express oneself, to play and to belong, to dance and to live.

2.1.2.2 Music is multi-disciplinary

“Musical training is a more potent instrument [for education] than any other”
(Socrates/Plato quoted by Storr 1992: 40).

Through the ages there have been many extrinsic and intrinsic motivations²⁹ claimed for the importance of music education (Joseph 1999: 72). Woodward (1993: 36) claims that effective music education has several immediate and enduring benefits in a wide spectrum of other fields [besides music], *inter alia* “the development of logical and objective thinking processes, the analysis and solving of problems, the development of imagination, the cultivation of sensory sensitivity, the enhancing of self-image and confidence, the promotion of social skills through cooperation, the fostering of creativity and the development of cognitive skills in comprehension, analysis, synthesis, evaluation, categorisation and application”. Jensen (1998: 38) presents a survey of many studies which supports the assumption that music plays a significant role in enhancing academic and social skills³⁰. Likewise Macdonald and Hickman’s (quoted by Peery & Peery 1987: 9) research concludes that there are “... relationships between musical skills and other areas of social and personal competence.”

²⁹ “[M]usic plays a many-faceted role ... that can dynamically serve the human being. We discover in music unlimited sources of usefulness as we initiate programs to cultivate the growth of the child” (Raebeck & Wheeler 1980:1).

³⁰ Oosthuysen (1997: 61-62) refers to many secondary aims of music - *inter alia* facilitating psycho-motor development, supporting affective and cognitive learning processes, improving self-confidence, developing social interaction and skills, making the learner sensitive to beauty, improving self-discipline, and imparting important cultural perspectives and values. She claims however, that the most important aim and value should still be music education for the sake and value of music itself.

Robert Zatorre, a neuropsychologist, (quoted by Jensen 1998: 36) says: “I have little doubt that when you’re listening to a real piece of music, it is engaging the entire brain”. Many researchers (*inter alia* Jensen 1998: 36 - 40, Peery & Peery 1987: 4-31) claim that music enhances and facilitates cognitive, physical, and social development. Music is a powerful means of developing a learner holistically³¹; e.g. a simple play-rhyme or singing game addresses the young learner:

- Intellectually: through the verbal content and meaning³²;
- Emotionally: through the emotional content, and the emotions (e.g. a sense of enjoyment, achievement) experienced by the learner-participant;
- Physical-motoric: through the manipulation of the vocal chords and movements of the game;
- Socially: through interaction with others. “Music is something people do in order to be together” (Wilson 1990: 12);
- Culturally: though interacting with a product from a specific culture group;
- Creatively: through learning rhymes and songs (the creations of others) learners build up a creative vocabulary³³, through their own individualistic and creative interpretations of, or improvisations on, the creations of others³⁴, and through their own musical improvisations and creations;
- Intuitively: through the experience of some musical-intuitive processes, e.g. the feeling

³¹ Blacking’s (quoted by Wilson 1990: 14) observes: “Much of the Venda child’s discovery of self, discovery of other, ... and of the spiritual self, was achieved through quite systematic musical training. Children’s keenness to participate in musical activities was initially ensured by the pleasure of association with neighbours and kinsfolk, and often the praise and encouragement of appreciative audiences of adults. As they grew up they realised that musical experience was an important key to self-knowledge and understanding the world. They learned how to think and how to act, how to feel and how to relate. Emotion and reason, affect and reason, affect and cognition were not separate, but integrated aspects of their social lives”.

³² Kuhmerker (quoted by Peery & Peery 1987: 21) believes that “the rhythm and phrasing of the words [of a song] and the actions and kinesthetic experiences associated with the song help the child associate words with a wider variety of linguistic experiences”.

³³ Orff (quoted by McLachlan 1983a: 181-182) stresses the importance of creative work and how to facilitate this process by familiarising the young learner with the primitive or core elements (rhythm and melody) of music.

³⁴ Woodward (1993: 35) says that for children, music is a natural resource for creative play.

/ experiencing of the underlying beat and / or mood, complete and incomplete phrases, etc.;

- Musically: through definite rhythms and beats, different speech intonations, and different melodic expressions;
- Morally: through giving every learner a chance to be the leader or the follower in the game, etc., qualities like justice, patience, consideration are learned;
- Ego development and self-knowledge: through participation knowledge of skills and competences, self-identity and cultural orientation are gained³⁵.

2.1.2.2.1 *Intellectual Motivation*: Music optimizes the brain's functioning.

"[A]ll highly musical people appear to be highly intelligent ..." - Radocy & Boyle (quoted by Abeles et al. 1984: 192).

Studies of the brain and its functioning, reveal the influence of music on the optimal development of the brain: Jensen (1998: 37) suggests that music may be critical for [all] later cognitive activities. Littleton (1998: 170-172) also refers to research which supports the notion that music is important for the optimal development of the brain of the young.

According to Jensen (1998: 37) music can be used as a tool for optimizing the brain's functioning in at least three ways:

- For *arousal*: music either increases or decreases the attentional neurotransmitters. Music can be used to "perk up" or to relax the learners and as such can significantly affect the states of the learners, and therefore the learning.
- As a *carrier of words*: Tunes and melodies can facilitate the memorization of factual information.
- As a *primer for the brain*: The speed, sequence and strength of the neuron connections can be primed by certain musics; therefore music facilitates the development and optimal function of the brain³⁶.

³⁵ See footnote 31 above. Elliott (1995: 211) describes a learner's musical "frame of reference" due to exposure to the music of his/her cultural milieu as his/her "Musical Memosphere".

³⁶ Peery & Peery (1987: 3) speculate about the parallels between music, normal neurological functioning and normal social communication. "Music has a powerful influence on children's healthy development from the moment of birth (and possibly even sooner than that)" (Wilson quoted

2.1.2.2.2 *Emotional Motivation*: Music facilitates the development of the emotional life.

“Vrees niet waar weerklinkt het lied, slechte mensen zingen niet” (Fear not where a song is heard; bad people do not sing) - An old Dutch proverb.

The “Music Education as Aesthetic Education” (MEAE) model of *inter alia* Reimer (1989: 53-54) especially stresses the importance of music to touch and “educate” the emotions of people: “[C]reating art and experiencing art educate feeling” (Reimer 1989: 33). See par. 2.1.1. as well as Chapter 3, par. 3.2.

2.1.2.2.3 *Physical Motivation*: Music is a stimulus for movement³⁷.

“Elementary music is never music alone but forms a unity with movement, dance and speech” (Orff quoted by McLachlan 1983a: 182)³⁸.

Music naturally prompts the child to move³⁹ and therefore promotes important development. Meyer and Schoonbee (1994: 176) suggest the following benefits of movement to learners:

- The need for active participation in music can be satisfied;
- The innate sense of rhythm can be stimulated and developed;
- Learning can take place in an enjoyable, active way;
- An individual “feeling” for and insight into music can be experienced nonverbally;
- Energy and tension can be challenged creatively;
- Small and large motor development can be promoted;
- Musical memory can be developed;

by Shetler 1990: 33).

³⁷ Moog’s (1976: 56 - 57) research has shown that babies of 6 months move in reaction to music stimuli. He regards this as an indication that rhythmical sounds elicit movement responses.

³⁸ Grobler (1990: 57) states “[M]usiek sonder beweging is ondenkbaar in die lewe van die jong kind” (Music without movement is unthinkable for the young child).

³⁹ Dissanayake (quoted by Storr 1992: 31) believes that the importance of physical movement as a constituent of musical behaviour has been underestimated. She points out that young children find it difficult to sing without moving.

- Abstract musical concepts are learned and experienced in a concrete way;
- Musical discipline is negotiated;
- The need to create and fantasize [musically] can be satisfied;
- Musical growth can be [nonverbally] negotiated and evaluated;
- Traditional dances or improvised movement can promote an understanding of music of other cultures;
- [Music and movement promotes] socializing;
- Learning events can be enriched by planned movement games and improvised movement.

Others also point out the benefits of movement prompted by music. Many psychologists regard movement and inner rhythmic skills as important for a child's holistic and healthy development⁴⁰, foundational for all later learning. Birkenshaw (1982: 9) asserts that through movement related activities, songs and games, young learners develop coordination and body awareness⁴¹, while Cratty & Kephart (quoted by Birkenshaw 1982: 9) assert that movement skills are necessary to prepare learners for the school's more formal and abstract learning: "...a foundation of movement skills and inner rhythmic sureness must be laid *before* other learning processes, such as reading or mathematics, can be added" (Italics added).

Following is a discussion of some of the benefits of movement.

- Movement is important for the brain's optimal development. Lyelle Palmer (quoted by Jensen 1998: 34-35) documented the beneficial effects of early motor stimulation on learning over many years and found that motor and eye-hand coordination tasks stimulate and facilitate neural growth in learners. Kodály (quoted by Nagy 1998: 306) regards

⁴⁰ Through rhythmical movement a child develops physical coordination and body awareness. A lack of these skills can even hamper social skills according to psychologist William Condon (quoted by Birkenshaw 1982: 9). Condon (Ibid.) asserts that a lack of the ability to synchronise one's body language to that of others, inhibits a person's effective communication with others, as we communicate far more with physical gestures, and facial and other expressions, than with words. Goleman (1996: 96-97) and others (Shapiro 1997: 274-281) agree.

⁴¹ The body's image, position in space, and relationship to other objects (Birkenshaw 1982: 9).

rhythm as facilitating the development of attention and concentration⁴². Arnold Gesell (quoted by Armstrong 1987: 73), a specialist in child development, says “the mind manifests itself through everything the body does”.

- Movement is an important aspect of a young child’s exploration and learning. Movement and rhythmical movement is part of a child’s experience and comes natural to a child (Van Walbeek 1998: 28); a young child explores his/her world through movement and often engages and reacts to stimuli through rhythmical movements. According to Jean Piaget (quoted by Armstrong 1993: 87-88), virtually all thinking takes place through the body during the first two years of life: he refers to this stage as the sensory-motor stage of cognitive development. Many therapists (e.g. the “Vision Therapy” model) use movement and rhythm programed as remediation and / or preparation for *inter alia* reading and learning.
- Movement is an important aspect of a young child’s exploration of himself/herself . Dalcroze (quoted by Grobler 1990: 5) believes that movement to music not only develops children musically, but also explores their physical abilities and the creativity of their inner lives. This results in better self-knowledge and a better self-concept. “Through listening to music and experiencing it in movement children can develop healthy self-concepts and their inner feelings can be explored, expressed and shaped (Ibid.).
- Movement (physical encoding) is a prerequisite for abstract thinking and conceptual development. Physical experiences and physical encoding facilitate a “commonsensical” or “gut” conceptual understanding of domains on which more abstract notational systems and understanding will later be built (Gardner 1993: 194)⁴³. Jerome Bruner (quoted by Armstrong 1987: 86) concludes that conceptual and cognitive development moves from the body (*enactive* level) to the image (*iconic* level) to the concept (*symbolic* level)⁴⁴. He regards the *enactive* level as a very important stage in the development of higher abstract thinking, especially for young children⁴⁵.

⁴² Funk (quoted by Shuter-Dyson & Gabriel 1981: 153): “Young children relied heavily on rhythmic cues to [music] recognition”.

⁴³ “The use of movement as a basis for representing musical concepts [in early learning; the importance thereof stressed by *inter alia* the characteristics of Piaget’s sensorimotor stage and Bruner’s enactive (through the body) representation] ...[is] an important aspect of the Kodály method, the Orff approach, the Dalcroze technique, the Carabo-Cone method, and others” (Abeles et al. 1984: 171).

⁴⁴ Bruner (quoted by Armstrong 1987: 86) presents the development of cognitive and abstract thinking at three levels: (1) enactive (through the body), (2) iconic (through the image), and (3) symbolic (through the concept).

⁴⁵ As well as for kinesthetic learners (Armstrong 1994:27), see Chapter 3, par. 3.1.10.4. For music teaching there is the implication that before a learner is confronted with musical notation, symbols and/or theoretical concepts, there should have been extensive experiences of music making to facilitate the physical encoding of musical concepts and symbols.

- Movement facilitates memory. Young children learn best through the physical encoding of the learning material in their bodies - this facilitates not only the learning process but also the memory of the material. Langelaar (1979: [7]) refers to the ability of young children to remember multiple verses of nursery songs, because the “elements of play” support their memory⁴⁶. Jensen (1998: 38) says: “[Music] activates procedural (body) memory and therefore ... learning that lasts”⁴⁷.
- Adequate moving to music and thus physical experiences of music are extremely important to enhance listening skills and understand music. Dalcroze (referred to by Grobler 1990: 5) started his eurhythmics programme after observations of a lack of musical involvement and a lack of the ability to listen and to hear among his conservatoire music students. He felt that this lack of musical involvement and listening could be traced back to their infant years when they did not move (and thus actively listened and experienced) enough to music⁴⁸. Van Walbeek (1998: 28 - 29) agrees that movement intensifies the musical experience, facilitates musical conceptual learning and develops discriminate and intelligent music listening ability.

2.1.2.2.4 *Social Motivation*: Music promotes social interaction⁴⁹.

“Singing and dancing serve to draw groups together ...” (Wilson quoted by Storr 1992: 20)

Refer to par. 2.1.1. where the importance of music for social interaction and their interdependence is discussed.

2.1.2.2.5 *Cultural Motivation*: Music is an important expression of Culture.

“[A] people’s music is one important key to understand their culture and their relationships” (Blacking quoted by Storr 1992: 14).

Refer to par. 2.1.2.1 and 2.1.2.1.1 for a discussion of this aspect.

⁴⁶ “De spelvorm ondersteunt dan het geheugen” (Langelaar 1979: [7]).

⁴⁷ Armstrong (1987: 84) adds “...children take their bodies with them wherever they go, whereas they ... leave their workbooks and folders behind”.

⁴⁸ “The acuteness of our musical feelings will depend on the acuteness of our bodily sensations” (Dalcroze quoted by Grobler 1990: 5). Refer to Bruner’s (footnote 44 above) emphasis on bodily experiences as a prerequisite for later learning.

⁴⁹ Blacking (1973: vii-viii): “Music can become an intricate part of the development of mind, body, and harmonious social relationships”.

2.1.2.2.6 *Creative Motivation*: Music is a stimulus for creativity.

Gardner (1982:196) says that “the early years may be decisive in the creative realm” and Cleall (quoted by Peery & Peery 1987: 18) believes that cognition is promoted by creativity⁵⁰. Research indicates that musical play and musical exploring can promote and enhance creativity in learners (Peery & Peery 1987: 18-19). Meyer and Schoonbee (1994: 176) suggest the following benefits of (musical) creativity:

- The inner urge to explore and create can be satisfied (see i.a. Chapter 3, par 3.4.1);
- Opportunities for self-expression are created;
- [Self-knowledge], self-image, and self-confidence can be enhanced (see Chapter 5, par. 5.1.2.2);
- Musical concepts can be applied and better understood;
- An understanding and appreciation for a variety of music can be achieved (See footnote 56 below);
- Aural development can take place;
- Success can be achieved without extraordinary technical or notation reading skills;
- Insight into composition techniques and musical structure are brought about;
- A variety of nonmusical stimuli (such as stories, word patterns and poems) can be “translated” into sounds.

Other benefits are:

- Creative work implements the higher order skills of thinking such as synthesizing and evaluation. It integrates all previous experience and knowledge in a new original and personal product.
- Creative work taps into the abilities and qualities that Armstrong calls “genius”(curiosity, playfulness, imagination, creativity, wonder, wisdom, inventiveness, vitality, sensitivity,

⁵⁰ Bloom’s (Bloom et al. 1956: 1) higher order thinking skill “synthesis” can be regarded as a form of creativity.

flexibility, humour, and joy)⁵¹. This may advance intrinsic motivation for, and ownership of the learning and can also affirm the learner's sense of unique worth, promote self-knowledge and thus build self-esteem.

2.1.2.2.7 Intuitive Motivation: Music is a stimulus for developing intuitive musical and other understandings.

Music making and musical understanding often relies on intuitive knowings: the feeling for an underlying beat, complete or incomplete phrases, tonal or atonal music, etc. Many of these "gut" feelings develop through a process of enculturation⁵². Shuter-Dyson and Gabriel (1981: 255) consider music a type of primitive [intuitive] language - a knowledge of the specific musical language is necessary to be able to comprehend and enjoy the music.

2.1.2.2.8 Musical Motivation:

"Die ideale toestand is dat die voorskoolse kind reeds vanaf sy tweede jaar 'gevoed' word op die spreek, klap en sing van allerlei kleuterrympies en veral - liedjies" (Ideally the pre-school child from age two should be "fed" on the reciting, clapping and singing of nursery rhymes and especially songs) (McLachlan 1983a: 8).

Gardner (1993: 29) proposes a wide exposure to many domains in early childhood for the learner to discover his/her interests and strengths. It appears that many gifted adults had "crystalizing" (discovering) experiences⁵³ in early childhood with interests and talents which they continued to pursue into adulthood.

⁵¹ Refer to Chapter 3, par. 3. 5. Peter Ostwald (referred to by Fox 1991: 45) "describes music as an organizer for childhood experiences ... that provides security and pleasure along with opportunities for play, imagination and creativity ...".

⁵² See Chapter 5, footnote 39. Serafine (1988: 2) believes that all people acquire intuitive musical knowledge and understandings through accidental exposure to music. Furthermore, one also learns, "encultures" (without being consciously aware of it) via the amygdala. See Chapter 3, par. 3.2.3.

⁵³ Discovering something of their own particular interests and abilities, and often (as is especially the case with highly talented learners) having a strong affective reaction to some attractive quality / feature of a domain. Accomplished individuals often attribute great importance to "crystallizing experiences" - when they first confronted a pursuit that fitted their learning styles and strengths (Gardner 1993: 73).

This is also true with regard to music. Early exposure may identify special musical talent⁵⁴, increase a learner's musical aptitude⁵⁵ and expand a learner's interest and liking of a wide range of musics⁵⁶. "The more exposure to music children have, both through direct training and by indirect experience, the more readily their ability to grasp musical ideas seems to progress" (Peery and Peery 1987: 8).

A young child is naturally attracted to music and sounds by ear and by own participation⁵⁷. Wilson (1990: 13) observes that "Very young children have a strong tendency to accompany play with their own musical improvisations"⁵⁸. Andress (1989: 21) refers to the way that children incorporate music [singing, often improvised, and sounds] into their daily play, "gradually refining their ideas and performance skills". It seems to be a universal characteristic of young children's play - Gardner (1983: 109) calls this musical feature "sound play", McLachlan (1983a: 9) "unconscious singing"⁵⁹, Wilson (1990: 13) "song play", Papousek (quoted by Littleton 1998: 172) "vocal play"⁶⁰, and Bjorkvold (quoted by Wilson 1990: 13) "child culture".

The music making activities which are employed to develop musicianship (musical competence) in the Foundation Phase are singing, rhythmical movement (e.g. body percussion) and dancing, instrumental playing, listening activities, and creative work (the value and importance of creative work and creativity are discussed in par. 2.1.2.2.6):

⁵⁴ Musical talent is often characterized by early appearance (Gardner 1993: 30).

⁵⁵ Research indicates that musical aptitude may be affected by early exposure to music - up to the age of ten (Gordon quoted by Abeles et al. 1984: 192).

⁵⁶ Young children are not only susceptible to the characteristics of the music of their own culture, but also to others: "Pre-school children seem to like most musical styles" (Peery and Peery 1987: 5).

⁵⁷ Music is a child's first art, Chapter 3, par. 3.4.4.

⁵⁸ Burden (1991: [iv]) found in her research that "[t]he children seldom sing without playing or play without singing".

⁵⁹ "*onbewustelike sang*".

⁶⁰ Papousek (quoted by Littleton 1998: 172) refers to the infant's intrinsic, persistent motivation for vocal play "in which infants seem to use their voice as a favourite, inexhaustible toy...".

2.1.2.2.8.1 *Singing - The importance of singing:*

“Block buildings have to be torn down and paintings eventually dry or tear but a child will carry the song he has learned with him as tangible proof of his success” (Winn and Porcher quoted by Grobler 1990: 17).

“Everyone who learns an instrument should sing first. Singing, independent of an instrument, is the real and profound school of musical abilities”⁶¹ (Kodály quoted by Earl [s.a.]).

Singing is the first and natural instrument of the young and an important medium for music education. Meyer and Schoonbee (1994: 177) suggest the following benefits of singing:

- The voice is developed as primary instrument;
- Success is experienced regardless of the level of technical singing ability;
- Opportunities for self-expression are created;
- Learners’ song repertoire is expanded;
- The transfer of culture takes place;
- The ability to listen [discriminatingly], to concentrate, to react and to evaluate is sharpened;
- Most musical concepts are taught and practised;
- Learning takes place in a relaxed and enjoyable manner;
- Aural development is facilitated with respect to melody, rhythm, harmony, form, and dynamics;
- The social, emotional, moral, spiritual, aesthetic and intellectual development of the learner is promoted.

Following is an expanded explanation and discussion of some of these benefits of singing as expressed by others:

⁶¹ Howe et al (1995: 173) finds that early singing is the only “possible predictor of later musical competence”.

- Singing is each child's first and natural instrument⁶² and develops the child's emotional, musical and other involvement. Mngoma (1998: 430 - 431) points out the value of the African tradition that music making is voice-centred: "[M]usic and music making emanate from participants' own voices, and not through an instrument ... they are likely to feel the music more keenly ..."⁶³.
- Singing is a "direct route" to an optimal emotional involvement with music. Music is important for emotional discharging, communication, identification and edification for humans⁶⁴. Singing is a complete involvement (more than the playing of instruments) with the whole (also emotional) experience of music: producing the sounds, intonating the pitch, feeling the vibrations, interpreting and expressing the musical meanings, etc.
- Singing provides a natural introduction to experiencing music and lays an excellent foundation for musical development⁶⁵. Mokwunyei (1998: 438) asserts that the musical experiences a child receives from his/her mother and community form a good basic foundation: "[T]he African child is ready and requires no further preparation for formal music education ..."⁶⁶. Kodály also believes in singing as an excellent medium to educate children musically: his musical training programme is based on teaching, learning and understanding⁶⁷ music through singing (Kodály 1999).
- Singing gives direct access to music and the development of musicianship without the technical problems involved with the use of an instrument⁶⁸ (Kodály 1999). A learner can immediately experience the joy of music and music making. Kodály regards the use of singing as imperative and a prerequisite for musical development: "A child who plays an

⁶² Refer to par. 2.1.2.2.8 for a discussion on children's "sound play".

⁶³ Gardner (1993: 141) stresses that young children learn best when they are actively involved in their subject matter.

⁶⁴ See inter alia par. 2.1.1, 2.1.2.1 & 2.1.2.1.1.

⁶⁵ This supports the research results of a study by Duerksen (quoted by Shuter-Dyson & Gabriel 1981: 154): He found that the ability to recognize themes and variations thereof was by far superior in students who participated in chorus work than in students who had only experience in piano or band playing. Furthermore the difference in discriminating abilities between those who had no musical performing experience and those who had instrumental experience were not statistically significant, while the "singers" were by far superior to both groups.

⁶⁶ "Musical cognition and perception are related to doing, making and acting [musical experience] in a multilayered, diverse environment" (Mokwunyei 1998: 438)

⁶⁷ "[T]he use of the singing voice enables the most direct of musical responses and provides the opportunity for musical understanding at the deepest level" (Kodály 1999).

⁶⁸ The technical aspects of instrumental playing often dictates and confine the mastery of the instrument, which may also slow down and confine the musical development of the learner.

instrument before he sings may remain unmusical for a lifetime”⁶⁹. That is why we encounter so many skillful pianists who have no idea of the essence of music”⁷⁰ (Earl 1998b).

- Singing makes music education accessible to everybody, rich or poor. Kodály believes that music is the birthright of everyone and that all can master music through the use of their own “first instrument”(the voice) (Earl [s.a.]).
- Singing, according to Brown (quoted by Bannan 1998: 6) is one of the Human Universals: Every culture has its own omnibus/oeuvre of children songs. Singing seems to be a universal medium through which a child develops and acquires knowledge of the world and the environment⁷¹. Bannan (1998: 6) suggests therefore that music [singing] plays a part “in the tuning of the mind”.
- Singing is good for brain development⁷². Neuropsychologist Weinberger (quoted by Jensen 1998: 38) claims that singing is “a means to promote both musical competence and full development”. Other research (such as Kalmar, quoted by Jensen 1998: 38) found that singing promotes abstract conceptual thinking, stronger motor development, coordination, creativity, and verbal abilities.
- Singing together promotes teamwork and encourages social interaction⁷³. Chen-Hafteck & van Niekerk (1998: 86) say of singing that it promotes the “*Ubuntu* spirit”: “[T]hrough singing people from different backgrounds can come together in harmony”.

⁶⁹ Kodály (quoted by Earl 1998a) *inter alia* bases this assumption on his work with harmony students at the Liszt Academy who were unable (despite years of instrumental training) to “hear the music in their heads” and to display a real connection, involvement and pleasure in their music making activities.

⁷⁰ “If ... a child has reached the stage where he is able to sing a small masterpiece in two part with another child, he has acquired a hundred times as much music than if he had thrashed the piano from sunrise to sunset” (Earl 1998b). Refer to footnote 65 above.

⁷¹ Refer to par. 2.1.2.2.8.

⁷² Research (Jensen 1998: 38) confirms this statement; the music groups only trained in singing folk songs “exhibit significantly higher reading scores than did the control group”.

⁷³ “Human beings ... also use rhythm and melody to resolve emotional conflicts. This is perhaps the main function served by group singing in people. Music is the language of emotional and psychological arousal. A ... song, that is sung together, provides a shared form of emotion that ... carries along the participants so that they experience their bodies responding emotionally in very similar ways. This is the source of the feeling of solidarity and good will that comes with choral singing ...” (Richman quoted by Storr 1992: 7).

2.1.2.2.8.2 *Rhythm - The importance of rhythm, rhythmical movement and dance:*

“Music is composed of sound and movement, and sound is a form of movement” (Dalcroze quoted by Bachman 1995: 13).

“The whole of man’s life stands in need of a right rhythm” (Plato/Findlay quoted by Grobler 1990: 6).

- “Rhythm ... determines the essence and meaning of words, patterns in the visual arts, movement and life” ⁷⁴ (Mngoma 1998: 427).
- See par. 2.1.2.2.3 for further benefits of rhythmical and musical induced movement.

2.1.2.2.8.3 *Listening - The importance of listening to music:*

- Sounds are omnipresent and intrusive - whether one wants to pay attention or not. Music and sounds demand attention and, as is referred to in Chapter Three, par.3.4.4., listening is an important way in which we construct our reality of the world.
- Sounds have a profound emotional⁷⁵, psychological and physical effect on human beings - music has the ability to engage and move us (Peery & Peery 1987: 16). Kodály (quoted by Nagy 1998: 306) mentions the connection between melody and the emotions, and how dynamic variation and tone colour sharpen the hearing.
- Music listening promotes the ability to listen discriminatingly which enhances other learnings over and above music⁷⁶. Lamb & Gregory (quoted by Jensen 1998: 37) found that there is a high correlation between pitch discrimination and reading skills, while research on the so-called “Mozart effect” suggests that listening to some kinds of music “builds intelligence”. Frances Raucher (quoted by Jensen 1998: 37) says: “We know that the neural firing patterns are basically the same for music appreciation and abstract reasoning”.

⁷⁴ Uddén (1998: 58-59) states that “Rhythm is the foundation of life”. Life’s cycles are full of rhythm: morning, midday, evening; day and night; different seasons; the life cycles of flowers, insects, animals and of course humans (baby, child, young adult, mature adult, older and old adults); metabolism rhythms (breathing, heartbeat, etc). “Rhythm is the architecture of being” (Senghor quoted by Mngoma 1998: 427); “Rhythm is rooted in the body ...” (Storr 1992: 33).

⁷⁵ See Chapter 3, footnote 135.

⁷⁶ Birkenshaw (1982: 37) states that adequate auditory discrimination (e.g. distinguishing between the sound of a xylophone and a drum) is a prerequisite to distinguish between sounds such as b, a, t and v.

2.1.2.2.8.4 Playing - The importance of playing on and manipulation of instruments

Meyer and Schoonbee (1994: 177) suggest the following benefits of playing on instruments:

- Musical discipline [and focussed attention] are promoted;
- The ability to concentrate and to evaluate [musically] is developed;
- Musical concepts are actively experienced and applied;
- Learners' curiosity about and interests in sound effects and sound-producing objects can be satisfied;
- Muscular coordination can be promoted;
- Eye, ear and hand coordination can be promoted;
- Musical "products" (such as singing) can be enhanced by instrumental accompaniments, [sound effects], preludes, etc.;
- Socialization is promoted.

Custodero (1998: 138), furthermore, asserts that the playing and manipulation of instruments seem to enhance the learner's perception of challenge and achievement.

2.1.2.2.9 Moral Motivation

See Chapter Three, par. 3.2 and 3.3.

2.1.2.2.10 Self (Ego)-development Motivation

Music plays an important role through "a sense of musical belonging" in the development of learners' self-identity: See footnote 23, as well as par. 2.1.2.1 and 2.1.2.1.1. Elliott (1995: 211) regards personal and cultural recognition (which can be facilitated through music making) as "essential to the growth and education of the self". He (1995: 122) believes the value of music to be firstly and primarily for the development of learners' self-growth, self-knowledge, self-esteem through (musical) enjoyment. See Chapter Five, par. 5.1.2.2.

2.2 In conclusion

Hopkins (1999) presents many reasons why music should be part of basic education i.a:

- Music contributes to the quality of life of the school and community;
- Music promotes the use of higher-order thinking skills;
- Music is a way to understand our cultural heritage as well as other past and present cultures;
- Music contributes to sensitivity (“feeling [emotional] intelligence”);
- Music education promotes motor development;
- Music encourages teamwork and cohesiveness;
- Music fosters creativity and individuality;
- Music education fosters discipline and commitment;
- Music is a therapeutic outlet for human beings.

The most important rationale for inclusive music education is, however, that music is an integral part of the life experiences of young learners. Therefore is it crucial that the school should accommodate this important facet of the young.

“To the extent that we apply ideas from a child’s environment in the teaching of music, we will meet the musical needs of our students and provide them with a basis for a full and rich musical life” (Abeles et al. 1984: 172).

With apology to Abeles et al. this can be adapted to read: “To the extent that we apply ideas from a child’s environment in teaching, we will meet *the needs* of our learners and provide them with a basis for a *full and rich life*”. To apply ideas from the child’s environment⁷⁷, means to use music to interact as parents and teachers with them, and to use music to teach them integratively and optimally.

⁷⁷ See par. 2.1.2.2.8 for a description of the universal feature of children’s play - to accompany play and exploration with musical improvisations, songs and noises.

CHAPTER 3: INFLUENTIAL TRENDS IN EDUCATION

“Education is the kindling of a flame, not the filling of a vessel” - Socrates

3.0 Introduction

“Your belief system explains only what your limits are - not what the limits are. Belief systems limit experience. Impossible things are things you don’t believe in” - James Fadiman (Source unknown).

This chapter notes some current influential trends in thinking and education and how these apply to music teaching. These trends reflect our *Zeitgeist*¹ and should be taken into account to successfully influence current and future teaching practice. The trends and theories that will be investigated are:

- Howard Gardner’s *Multiple Intelligences*;
- Goleman’s *Emotional Intelligence*;
- Robert Coles’s *Moral Intelligence*;
- Csikszentmihalyi’s *Flow Theory*;
- Thomas Armstrong’s *Genius*;
- Barbara Clark’s *Optimizing Learning or Brain-based Teaching*.

3.1 Howard Gardner’s Multiple Intelligences (MI)

“(One day) the animals decided to create a school for climbing, flying, running, swimming, and digging. They couldn’t agree on which subject was most important, so they said that all the students had to take the same curriculum. The rabbit was an expert in running but almost drowned in swimming class. The eagle was a whiz at flying, of course, but when he showed up for digging class, he was so inadequate to the task, that he got assigned to a digging remediation program. It took up so much of his time that he soon forgot how to fly. And so forth with the other animals. The animals had no longer the opportunity to shine

¹ “We acquire ideas and beliefs from the climate of opinion pervading the social environment in which we live” (Csikszentmihalyi 1993: 145).

in their areas of expertise because all were forced to do things that did not respect their individual nature” (Armstrong 1987: 9-10).

Multiple intelligences as a pedagogical philosophy is hardly a new concept. The philosopher Jean Jacques Rousseau (quoted by Armstrong 1994: 49) already declared in the eighteenth century that the child must not learn through words or books, but through [multiple] experience[s] and “the book of life”. The Swiss reformer Johann Heinrich Pestalozzi (Ibid.) emphasizes an integrated curriculum that regards physical, moral, and intellectual training based solidly on concrete experiences². Others, like the German philosopher, Ernst Cassirer, (quoted by Gardner 1982: 45) advocate that myth, imagination, and other forms of “imprecision” or “ignorance” ought to be treated with the same seriousness as mathematics or science. In his “An Essay on Man” of 1944, Cassirer (Ibid.) says: “All these functions [ways of knowing] complete and complement one another. Each one opens a new horizon and shows us a new aspect of humanity”.

3.1.1 The Multiple Intelligence theory versus the unitary Intelligence Quotient

Howard Gardner’s publication in 1983 of the Multiple Intelligences theory was thus the result of decades of protesting by some educational and psychology professionals against the traditional one dimensional thinking on intelligence - usually expressed as a unitary, quantifiable IQ score, based mainly on the linguistic and mathematical abilities of an individual, tested in a neutral, decontextualized setting³, and culturally biased. Gardner (1993: 222) points out that to measure an intelligence in the abstract, as well as decontextualized, often means merely assessing prior experiences⁴.

² Pestalozzi also has some revolutionary ideas on teaching - including modern ideas on motivation, making the work interesting and relating it to everyday life (quoted by Illingworth & Illingworth 1966: 95) .

³ “Intelligence tests do not operate within the bounds of an authentic domain of human endeavour” (Gardner 1993: 241).

⁴ “... a focus on testing for an allegedly general ability is no longer tenable. We must look instead at meaningful performances within a culture. Whereas intelligence tests look only at the individual, intelligence must take into account both individuals and societies. Even when intelligence tests have attempted to measure what we are calling individual competences, they have been narrow in scope. They require people to deal with atypical, decontextualized tasks, rather than probing how people function when they are able to draw upon their experience, feedback, and knowledge as they

Some studies suggest that although traditional IQ tests and scores predict scholastic success or failure relatively accurately, they fail to indicate how learners will achieve as adults in the real world. In life most problems are not presented ready-made to the solver, but must be shaped out of events and information existing in the surrounding environment. “We need a deeper understanding of how social settings motivate individuals to delve into these kinds of problems” (Gardner 1993: 247).

One study of highly successful professional people indicates that a third of them had low “IQ scores” (Armstrong 1993: 8). Of Henri Poincaré (French mathematician 1854-1912) Bell wrote that when he “was acknowledged as the foremost mathematician and leading man of science in his time, he submitted to the Binet intelligence tests, and made such a disgraceful showing that, had he been judged as a child instead of as the famous mathematician he was, he would have been rated as an imbecile” (Illingworth & Illingworth 1966: 223). The lives of the more than 200 significantly successful people the Illingworths refer to in this publication (“Lessons of Childhood” 1966), illustrate the principles of Gardner’s MI theory abundantly: most of these “star” people were outstanding in one or more domains and average or even backwards and struggling in others.

3.1.2 The characteristics of Intelligence

In contrast to school knowledge which is often dissociated from real-world contexts, intelligences and abilities are typically and productively deployed in rich, situation-specific contexts: “The kind of knowledge required in workplaces and in one's personal life usually involves collaborative, contextualized, and situation-specific thinking” (Gardner 1993: 225). Gardner therefore seriously questions the validity of a one-dimensional approach to competence and intelligence, detached from real life experiences, and considers competence and intelligence as much wider concepts:

- the ability to solve problems or difficulties encountered in real life;

typically do. It is not even clear that the thinking called upon in these tests bears a significant relation to the usual reasoning employed in learning” (Keating as quoted by Gardner 1993: 242).

- the ability to generate or identify new problems to solve;
- the ability to make or deliver a product, or offer a service, that is valued in at least one's own culture (Campbell et al. 1994: 4; Gardner 1983: 60-61).

Thomas Armstrong (1993: 8) emphasizes intelligence as the ability to respond successfully to new situations and the capacity to learn from one's past experiences; pointing out that these abilities and capacities depend on the context, the tasks and the demands that life presents to us.

There is strong and growing evidence in various disciplines that the mind is a multifaceted and multi-component instrument. Human cognitive competence is therefore better described in terms of a set of abilities, talents, or mental skills or intelligences (Gardner 1993: 15, 70). These competences are also strongly influenced by the learner's cultural setting: "Each culture emphasizes a different set of intelligences and combination of intelligences" (Gardner 1993: 121)⁵. Humans are born into different cultures and become acquainted with the abilities and competences valued in that culture; according to these values humans are provided with different stimuli and opportunities in their lives. It is therefore very important to understand intelligence in the context of the culture within which it occurs.

Intelligence(s) that are manifested are therefore always the product of an interaction between biological potential(s) and the opportunities for learning. Gardner (1993: 247) calls for the study of intelligence to change from a focus on individuals to a focus on interactions between individuals and societies: "To the greatest extent possible, psychological and cognitive factors must be considered in conjunction with the social contexts in which they operate". The choice of learning opportunities are influenced by the accompanying values that exist in a culture for an ability (Gardner 1993: 221), and "each intelligence has its own culturally valued end states" (Armstrong 1993: 15). Intelligence is conceptualized as representing a dynamic between individual proclivities and a society's needs and values (Gardner 1993: 223). Thus individual

⁵ An ability in one culture may even be a disability in another (Armstrong 1987: 18, Gardner 1993: 30).

competences need to be encouraged within a social and cultural framework⁶.

3.1.3 Intelligence Criteria

In Gardner's theory an ability is regarded as an autonomous intelligence if it meets the following criteria: (Campbell et al. 1994: 3; Gardner 1983: 62-66)

- It has a developmental feature;
- It can be observed in special populations, such as prodigies or idiots savants;
- It provides some evidence of localization in the brain;
- It supports a symbolic or notational system.

3.1.4 The Eight Intelligences

Eight (originally seven) abilities / intelligences (with their different subcomponents and core capacities)⁷ met these criteria. Thomas Armstrong (1993: 9-12 & 1994: 35) calls them ways in which people can be "smart":

- linguistic ("word smart") - the intelligence of words;
- logical-mathematical ("logic smart") - the intelligence of numbers and logic;
- spatial ("picture smart") - the intelligence of pictures and images;
- bodily-kinesthetic ("body smart") - the intelligence of the physical self; mental muscles;
- musical ("music smart") - the intelligence of (musical) sound;
- interpersonal ("people smart") - the intelligence of others;
- intrapersonal ("self smart") - the intelligence of the inner self;
- naturalist ("nature smart") - the intelligence of nature.

⁶ This affects music and music education as well: there are cultures and countries that value musical performances more than others, e.g. Japan, Hungary, Uganda (Armstrong 1993: 74).

⁷ "Each intelligence contains several subintelligences" (Campbell et al. 1994: 7).

MULTIPLE INTELLIGENCES MODEL: 8 INTELLIGENCES

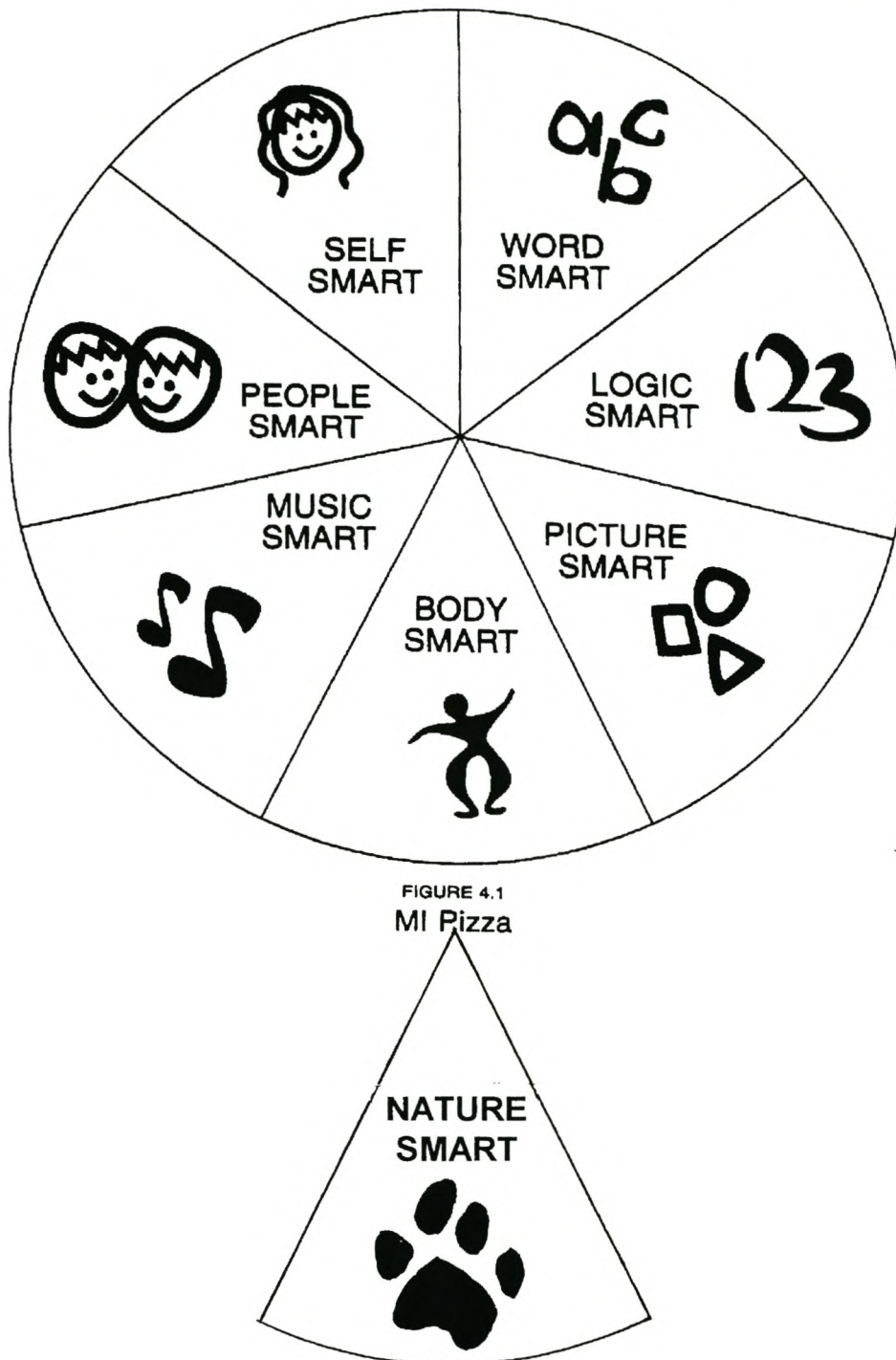


FIGURE 4.1
MI Pizza

From: Thomas Armstrong - Multiple Intelligences in the Classroom (1994)

("Nature Smart": own adaption)

3.1.5 The Trajectory of Intelligence Development

There is also a natural pattern (trajectory) of development for each intelligence:

- (a) at birth there is a *raw universal* (potential) ability of the different intelligences present (due to genetic and environmental factors) which predominates during the first year of life;
- (b) in the subsequent stage these abilities or intelligences manifest through a *symbol system*⁸: language through stories, music through songs, spatial ability through drawings, etc.;
- (c) the following stage is the representation of the intelligences and the accompanying symbol systems in *notational systems*: writing for language, music notation for music, etc.;
- (d) and finally the intelligences are expressed in adults as *vocational and avocational pursuits*:⁹ e.g. writers, poets, musicians, artists, etc. (Gardner 1993: 27-28).

Each intelligence appears to have its own developmental sequence: mathematics and music are characterized by early appearance, while the personal intelligences appear to develop more gradually (Gardner 1993: 30). Armstrong (1993: 2) stresses the fact that intelligent behaviour as such may take a long time to unfold and mature: “Good things take time”.

3.1.6 The Interdependence of the Different Intelligences

Although the different intelligences are significantly independent, it is important to note that intelligences do not operate in isolation but in concert¹⁰: all sophisticated adult roles involve or require a combination or blend of several intelligences (Gardner 1993: 17), e.g. different adult end states¹¹ of music intelligence require different intelligence profiles or combinations of intelligences: a music teacher (musical, interpersonal), a music critic (musical, linguistic), etc.

⁸ A symbol system is one of the most important factors separating humans from other species (Armstrong 1994: 11).

⁹ In specific fields of knowledge or competence.

¹⁰ “Intelligences are always interacting with one another” (Armstrong 1994: 12).

¹¹ I.e. vocations or “life roles”.

3.1.7 Different Cognitive or Working Styles

It is Gardner's (quoted by Campbell et al. 1994: 3) opinion that most people possess the full spectrum of intelligences. However, each person has distinctive cognitive preferences, possessing varying amounts and combinations of the intelligences which are applied in highly personal ways (as a sort of personal learning¹² or working style) (Ibid.). The cognitive preferences and working style of a learner influence abilities like perception, memory, attention and problem solving. Often these cognitive abilities are selective and intelligence-specific, e.g. an individual may have a good memory for faces but not for names or vice versa. This means that each learner has a unique intellectual profile and an unique cognitive or "working" style. A "working style" describes the way a learner interacts with the materials of a content area, such as ability to plan an activity, to reflect on a task, and level of persistence¹³ (Gardner 1993: 89).

Learners therefore exhibit different working styles (Gardner 1993: 98):

- *content-neutral*: a standard approach to any task regardless of the content or subject;
- *content-specific*: an approach that is more domain-specific, influenced by the content;
- *more structure*: some learners need and prefer more structure in the learning situation;
- *less structure*: others need and prefer less structure.

3.1.7.1 Some Implications for Music Teaching:

(1) Some learners will prefer more structure or prompting from the teacher in creative and exploring musical activities, while others will need and prefer to be left to themselves.

(2) The teacher will have different learners with different intelligence profiles and working styles in the music class: e.g.

- those who are musically intelligent, therefore like the classes and find it easy to give attention and concentrate;

¹² Armstrong (1994: 13) defines a learning style as "the pragmatic manifestations of intelligences operating in natural learning contexts".

¹³ These skills are usually better in the learner's strong intelligence-field than in his/her weaker fields.

- those who are not particularly musical and who usually can only concentrate well in the subjects that they like or in which they are competent (content/domain-specific);
- those for whom it is easy to concentrate and give attention no matter what the subject is and therefore give their attention whether they are particularly musical or not (content/domain-neutral).

Learners' different cognitive profiles necessitate multimodal instructional and presentation models to effectively reach, teach and assess them. Teachers should therefore strive to present their teaching and assessing in multiple intelligence modes, engaging the full spectrum of human learning strengths so that learners will have more optimal opportunities for their own unique learning¹⁴. In addition to reading, writing, computing, and listening as instructional tools, students can and do learn through images, textures, rhythm, colour, model making, role playing, movement, sculpting, painting, designing and singing. Other modes of contextualized teaching-learning-exploring include field trips, domain projects, process folios, apprenticeships, etc. The mode of representation or instruction can often spell the difference between a successful and an unsuccessful educational and learning experience. MI theory seems to suggest that the classroom environment may possibly need to be fundamentally restructured to accommodate the needs of different kinds of learners (Armstrong 1994: 86)¹⁵.

It has been established that if teachers do not make a conscious effort, their teaching styles match their personal learning styles (Kleine 1984: 66) and probably also intelligence profile,¹⁶ which will not necessarily be suited to all the learners in the class. MI theory offers a model of personal development that can help educators understand how their own learning style (profile of intelligences) affects their teaching style in the classroom (Armstrong 1994: 23) and to consciously work to widen their presentation skills, especially in their "weaker" areas or intelligences.

¹⁴ "An effective teacher is one who can open a number of windows on the same concept" - Gardner (1993: 204, also quoted by Campbell et al. 1994: 7-8).

¹⁵ William Spady (1993:16) calls it "expanded opportunity": providing learners with practical support by expanding the number of ways and number of times learners get a chance to learn and demonstrate their competence.

¹⁶ "If the only tool you have is a hammer, everything around you looks like a nail" (Armstrong 1993: 65).

3.1.8 Intelligence strengths (“at promise”) or weaknesses (“at risk”) of learners

Although all humans in varying degrees use all the intelligences to live, certain learners are “at promise” in certain domains and possibly “at risk” in others (Gardner 1993: 28-29). Those “at promise” are potentially gifted individuals, endowed with the core abilities and skills of that specific intelligence. If those abilities and skills are properly developed and actualized, they will probably make notable advances in the cultural manifestations of that intelligence which will benefit all in that culture or field. Those “at risk” will, in the absence of special aids and programmes, probably fail in tasks involving that specific intelligence. Early intervention may facilitate the development so that more learners will be “at promise” in a specific domain (Ibid.).

Strengths (“at promise”) can be mobilized to help learners excel in subjects and pursuits that exploit these abilities. These strengths can be drawn on as ways of presenting the areas that are “at risk” so that these strengths may even be “transferred” from one “at promise” subject to another “at risk” subject (Gardner 1993: 206-207)¹⁷, changing learning difficulties into learning opportunities (Armstrong 1993: 171). “Many children all too often fall onto the negative side of the learning ledger. Living in a world where people regard their uniqueness as unacceptable, they either quietly submit and spend much of their lives attempting to be as bland and normal as possible¹⁸, or they go on the defensive and end up in a perpetual battle with those who might otherwise help them learn” (Armstrong 1987: 114).

MI theory implies therefore that we should not restrict educational programmes by focussing mainly on linguistic and mathematical intelligences. By doing so we minimize the importance of other forms of knowing. The result may be that learners who fail to perform in the traditional academic intelligences are held in low esteem with an unhealthy focus on their weaknesses. This may cause their strengths to remain unrealized and lost to the school and society.

It is furthermore evident that intelligences like spatial, interpersonal, bodily-kinesthetic, intra

¹⁷ E.g. A learner uses his/her strong musical intelligence to facilitate learning in his/her “at risk” subject, mathematics, by “rapping” or singing mathematical formulas.

¹⁸ “The picture that emerges ... is one of students increasingly conforming, not assuming an increasingly independent decision-making role in their own education” (Armstrong 1987: 6).

personal, and others, often play a key role in success in adult vocations, pursuits and roles. They therefore deserve adequate attention and prestige in education. Whereas school learning often features the manipulation of abstract symbols and the execution of “pure thought” activities, most of the thinking required outside of school is tied to a specific task or goal. In “real life”, intrapersonal intelligence, e.g. the ability to recognize which skills are required, to capitalize on one's strengths and compensate for one's limitations, may be especially important (Gardner 1993: 121).

Gardner stresses the fact that all learners have unique intelligence and interest profiles and that these individual differences will colour learners' accomplishments throughout life. Most people are intelligent and creative and excel in one or two domains and it is therefore of great importance to discover and nurture the development of learners' strengths. People whose unique intelligences are recognized, developed and realized “feel more engaged and competent, and therefore more inclined to serve the society in a constructive way” (Gardner 1993: 9). He also observes that in life the fates of people are determined by what they are capable of doing, by their strengths, and not by what they are unable to do, their weaknesses.

It is interesting to note how many creative people who made significant contributions in their specific domains to our culture and world, had learning problems¹⁹: e.g. Thomas Edison, Winston Churchill, Pablo Casals, Albert Einstein (Gardner 1993: 205), Agatha Christie, Leonardo da Vinci, Sergei Rachmaninoff, etc. (Armstrong 1994: 137). This stresses once more the utmost importance of giving special attention and encouragement to the discovery and development of learners' proclivities; to focus more on learners' strengths and what they are able or can do, than their weaknesses and what they cannot do.

3.1.9 The Identification of the Different Intelligences

Identification of the different intelligences and preferred learning modes in learners happens

¹⁹ As Armstrong (1987: 172) describes it: their ability “was irrelevant or even bothersome in a school setting but vital to the betterment of civilization”.

mostly through observation. According to Armstrong (1994: 28) the way in which learners misbehave in the classroom is often a strong clue

- that they are not reached; that the learning material does not interest them, or that the mode of presenting / teaching does not engage them;
- of their intelligence preferences: e.g. talking (linguistic), doodling and daydreaming (spatial), fidgeting (bodily-kinesthetic), etc.

Further indications are the way in which they spend their free time or how they choose when they have a choice between activities. Other ways to identify learners' preferred learning styles include the collection of documentation or samples of their work, looking at school records, talking with other teachers and parents, asking the learners themselves, setting up special activities, teaching through the multiple intelligences, etc. Teachers should consider keeping a record or journal of learners to

- facilitate the identification of their preferred learning styles;
- monitor the effectiveness of the curricula;
- monitor the effectiveness of their own teaching style(s) (Ibid).

The teacher can be an important facilitator in identifying and developing learners' strong intelligences.

3.1.10 The Implications of the Different Intelligences for Learning

The different intelligences (modes of thought) have implications for the preferred way that people learn and they provide eight different potential ways to facilitate learning through the different individual strengths for any topic, in any discipline. Leslie Hart (in Armstrong 1987: 12) refers to the old traditional (stale) linguistic lecturing approach as "brain-antagonistic": it shuts down potential rather than opens it up. MI theory suggests that no one set of teaching strategies will work best for all students at all times. An intelligence can therefore serve as a facilitator both for the content of instruction, the means or medium for communicating that content (Gardner 1993:

32) as well as for assessing²⁰ the learning of the content.

The ASCD²¹ in their training video explore some different ways to learn (Campbell et al. 1994: 11, Armstrong 1994: 27). These ways are discussed in the following paragraphs.

3.1.10.1 **Linguistic** - let the learner put it into his/her own words

- Learners think: in words.
- Learners love: storytelling, debating, writing of poems, articles, playing word games
- Learners need: books, writing tools, paper, diaries, stories, discussions, etc.

Possible implications for music teaching in the Foundation Phase could be:

- Singing songs in different languages;
- Using song books;
- Creating and performing music stories, poems, raps, jingles;
- Verbalizing the concepts of music.

3.1.10.2 **Mathematical-logical** - list and number the main points in a logical sequence, conduct an experiment ...

- Learners think: by reasoning, conceptualizing, patterning.
- Learners love: experimenting, questioning, figuring out logical puzzles, calculating.
- Learners need: things to explore, science materials, manipulatives, etc.

Possible implications for music teaching in the Foundation Phase could be:

- Conduct an experiment to see how the timbre of different instruments would look like in graphic form;

²⁰ There is a strong plea from some educators to allow learners to do their assignments in multiple mode instead of one mode of thinking. This should be accompanied by multifaceted assessment and evaluation in ways to test academic and also real life skills (to be “intelligence-fair”) (Campbell et al. 1994: 9), thus maximizing the educational achievements of each learner.

²¹ Association for Supervision and Curriculum Development.

- Investigate the different ways of producing sound, e.g. by wind, string vibrations, percussion;
- Investigate the effect of the different materials instruments are made of on the sound of the instruments (e.g. wood, metal);
- Organize and list songs, instruments, listening pieces according to types, themes.

3.1.10.3 **Visual²²/spatial** - create a learning map

- Learners think: in colour, images and pictures.
- Learners love: designing, illustrating, drawing, painting, sculpting, etc.
- Learners need: art, video, imagination games, mazes, etc.

Possible implications for music teaching in the Foundation Phase could be:

- Visualize and draw a picture of the images that the music stimulates in you;
- Report the visual images that the music and music making prompt;
- Use songbooks which are colourful and illustrated;
- Make sculptures or clay models of different musical instruments;
- Listen to different mood and program music and form inner imagery pictures;
- Consciously make pictures from notation symbols (e.g. running, walking notes);
- Gather or draw pictures that “illustrate” musical concepts and terms.

3.1.10.4 **Bodily/physical** - act it out or model it in some way, create a movement or sequence to explain, build / construct (make it a physical experience)

- Learners think: through somatic sensations (touching, manipulating, moving) proprioceptive experiences (sensations originating in the muscles).

²² Rudolf Arnheim (quoted by Armstrong 1993: 55) says “all thinking - no matter how theoretical - is visual in nature”, while Armstrong (1987: 86 - 87) believes that we all appear to carry subliminal visual associations for words and concepts as is often demonstrated in words’ origins. Furthermore, “[Bruner’s] iconic level [thinking in images] is the critical link between purely physical expression and totally conceptual representation” (Armstrong 1987: 86).

- Learners love: dancing, running, building, touching, gesturing, etc.
- Learners need: role play, movement, dramatic improvisation, things to build, sport and physical games, tactile experiences, hands-on-learning, etc.

Possible implications for music teaching in the Foundation Phase could be:

- instrument making and playing;
- movement to music, singing games, folk and other dances;
- physical experiences/encoding to facilitate musical conceptualizing.

3.1.10.5 **Musical** - write a song, jingle or rap to summarize the learning, present with musical illustrations / accompaniments

- Learners think: via rhythms and melodies.
- Learners love: singing, whistling, humming, tapping, listening, etc.
- Learners need: songs, musical instruments, attending concerts, etc.

Possible implications for music teaching in the Foundation Phase could be:

- singing, dancing, instrument playing, listening to music, music games;
- creating songs, rap rhymes, accompanying music for stories and dramas;
- use music to create a certain mood or atmosphere.

3.1.10.6 **Interpersonal** - discuss /teach the learning material to someone, intentionally use a specific social skill to learn about a topic (a social experience)

- Learners think: by bouncing ideas off others.
- Learners love: leading, organizing, relating, cooperating, mediating, partying, etc.
- Learners need: friends, group games, socializing, mentors, apprenticeships, etc.

Possible implications for music teaching in the Foundation Phase could be:

- music making with others like sing-songs, choir singing, orchestra playing;

- singing games with different roles like leaders and followers;
- provide conducting experiences.

3.1.10.7 **Intrapersonal** - think why a subject matters to you, set and pursue a goal, describe the qualities you have/need to successfully complete a task (self-reflection)

- Learners think: deeply inside themselves.
- Learners love: setting goals, meditating, dreaming, being quiet, planning, etc.
- Learners need: secret places, time alone, self-paced projects, choices, etc.

Possible implications for music teaching in the Foundation Phase could be:

- playing /studying a solo instrument; solo singing;
- making/composing own music and raps for stories, etc.;
- making own choices for listening to music, or creating atmosphere.

3.1.10.8 **Naturalist** - create observation notebooks of the learning material, describe changes in the local or global environment

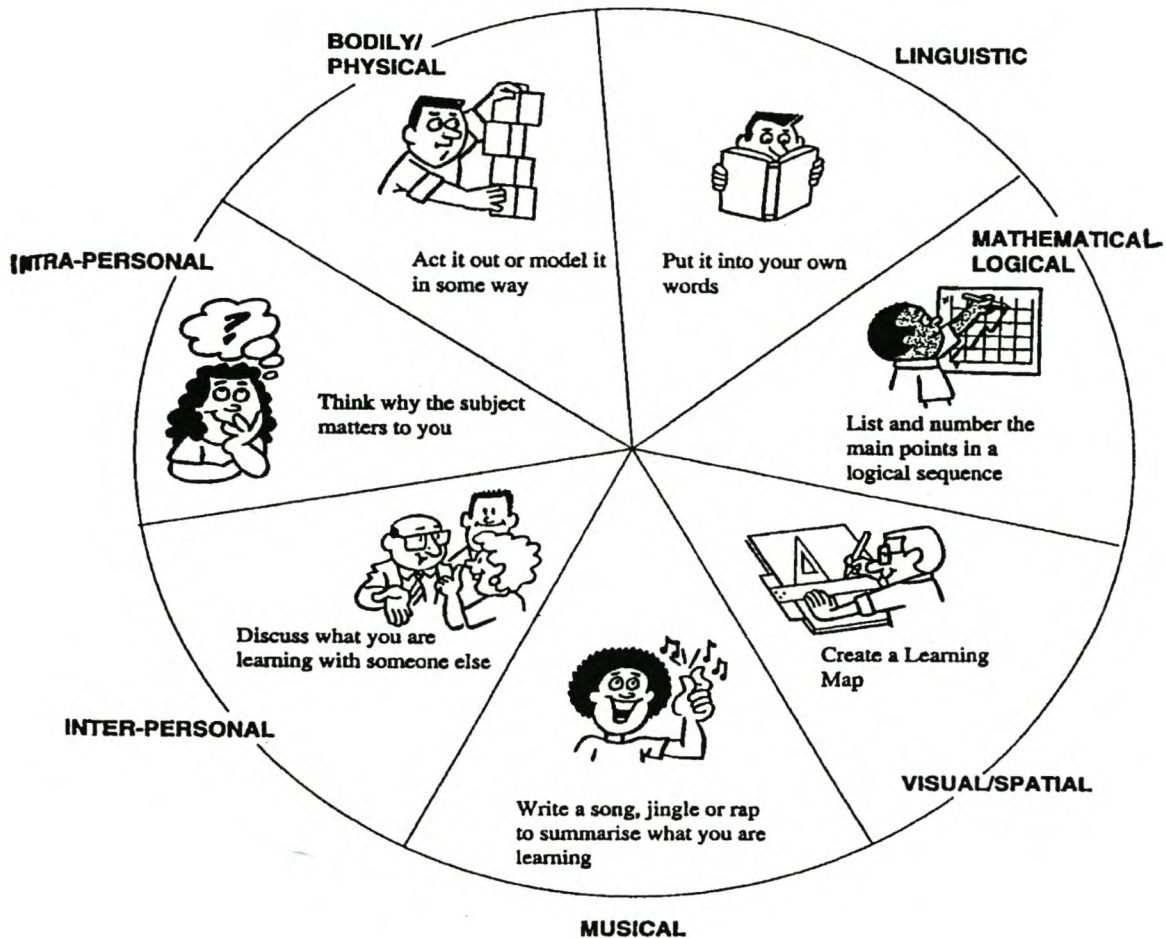
- Learners think: via natural phenomena.
- Learners love: to discriminate between nature phenomena, to observe nature, pets, plants, animals, etc.
- Learners need: field trips, observation tools like binoculars, telescopes, microphones, magnifiers / microscopes, etc.

Possible implications for music teaching in the Foundation Phase could be:

- Studying the different timbre of instruments, different ways of producing sound, differences in instrument building, the different materials from which different instruments are made and the origins of musical instruments, e.g. reed-flutes, etc.;
- Listen to music that portrays natural phenomena, eg. Debussy's La Mer while visualizing the subject;
- Create sounds to portray natural phenomena eg. "compose"/create a storm, the sea, etc.

Seven Ways To Explore What You Are Learning

Read each suggested activity below. Then see how we have used each activity to deepen our understanding of *Accelerate Your Learning*.



Campbell et al. (1994: 11).

3.1.11 The Pluralization, Contextualization and Distribution of Intelligence.

Gardner (1993: 220) stresses three important points of departure regarding the MI model:

- the pluralization of intellect (not one but at least 8 different abilities);
- its contextualization (it is set in a cultural milieu and stimulated by the needs and values of that culture);

- its distribution²³ (in real life abilities or intelligences rarely function as an individual-mind pursuit, but rather through interaction with other people or inanimate objects - like books).

3.1.11.1 Cooperative Learning

“[A]wareness of the distributed nature of expertise and insight is at the foundation of successful collaboration in all domains. Partly because of this belief - that knowledge is not concentrated in any single person - skilled collaborators are more likely to be open to and seek help and input from others” (Collins, Brown and Newman 1989: 487).

The importance of the distribution of intelligence has resulted lately in a new emphasis on “cooperative” working, learning and assessing in the classroom and also in the workplace. “Cooperative learning” is a system whereby learners collectively work on assignments, projects and other academic tasks (Armstrong 1993: 122). Gardner (quoted by Elliott 1995: 265) points out that the successful performance or completion of a task may depend upon a team of individuals [e.g. musical ensemble playing], and not just on one individual’s efforts. “Cooperative learning and problem solving provide students with an additional source of scaffolding [supporting the learning process], in the form of knowledge and processes distributed throughout the group” (Collins, Brown & Newman 1989: 489).

Our Western approach often places an exaggerated emphasis on the individuals’ accomplishments (focussing on “I/me”) to the detriment of those of the community (“we”). This promotes competition²⁴ rather than cooperation²⁵. Mngoma (1998: 431) quotes Andrew Tracey saying that

²³ “Another claim is that intelligence is distributed (in other persons, tools, techniques, and symbol systems); rarely if ever do productive humans work alone, simply using their heads. It is rather the rule that individuals work with all kinds of human and inanimate objects and prosthetics; these entities become so integral to their activities that it is reasonable to think of them as part of the individual’s intellectual armament. It is a misleading view point that intellectual work typically occurs in isolation” (Gardner 1993: 223).

²⁴ Fuller (1991: 77-78) asserts that modern Western schools implicitly attempt to teach children to achieve in an individualistic, competitive manner and view working together as cheating or as a “low-status way of proving one’s merit”.

²⁵ Austin (1990: 22) states that there are many “foreign cultures that are clearly more cooperative than competitive in nature”.

African music can be considered as a form of co-operation²⁶: “without participation there is no meaning”. Likewise Amoaku (1998: 25) regards children’s singing and rhythmic games as enhancing their sense of interdependence and community. Blacking (1973: 44) refers to this:

“When I watched young Venda developing their bodies, their friendships, and their sensitivity in communal dancing, I could not help regretting ... [that] I was brought up not to cooperate, but to compete. Even music was offered more as a competitive²⁷ than as a shared experience”.

Stephen Covey (1989: 48-51) stresses the importance of interdependence and cooperation in life. According to him our ultimate state, the apotheosis of maturity, is in interdependence²⁸; being able to work with others for the benefit of all. He proposes a maturity continuum: humans start off totally dependent (focussing on *you*), become increasingly independent (focussing on *I*), and should move on to interdependence (focussing on *we*) - increasing (through synergy) our collective competence and ability. From the point of view of this model cooperative learning is more advanced and mature than competitive learning.

According to Dewey (Flanagan 1994) learning is rooted in the community. The individual and society cannot be considered in isolation one from the other. Dewey (Ibid.) stresses that “the individual who is to be educated is a social individual, and that society is an organic union of individuals. If we eliminate the social factor from the child we are left only with an abstraction and if we eliminate the individual factor from society, we are left only with an inert mass”. So although it is important to promote the learner's individual tendencies and activities, these were to be organized and directed to promote the idea of co-operative living. “To learn to be human

²⁶ “The community building aspect of African music ... can help to balance the intense individualism ... of Western music” (Dargie 1998: 119).

²⁷ Austin (1990: 22) challenges the common belief that competition motivates learners to do their best. He asserts that on complex tasks that require higher order thinking skills competition may actually interfere with the learning and subsequently with the achievement.

²⁸ Covey’s point of view corresponds with Maslow’s (Huitt 1999) motivation theory or Hierarchy of Needs: dependence (Physiological needs, Safety needs, Belonginess and Love needs, esteem needs), independence (Need to know and Understand needs, Aesthetic Needs, Self-actualization needs), interdependence (Transcendence). Huitt defines “self-actualization” as “to find self-fulfilment and realize one’s potential”, and “transcendence” as “to help others find self-fulfilment and realize their potential”.

is to develop through the give-and-take of communication an effective sense of being an individually distinctive member of a community” (Ibid).

3.1.11.2 Cooperative outcomes (goals)²⁹ and assessment³⁰

“Schools do provide some group activities, but learners are usually judged on their individual work. By contrast, in many social and occupational settings, one's ability to communicate effectively and work productively with others is critical to a successful outcome” (Gardner 1993: 121). Assessment tools (such as projects) are excellent examples of distributed intelligence: they involve interaction with other persons like mentors, teachers, peers, experts, teams of collaborators or an audience.

“Rather than being isolated for the purpose of testing, the individual is encouraged to work with, and to take advantage of, the contributions of others, ranging from domain experts to fellow novices or journeymen. Rather than reacting to an instrument created by someone else, the individual is deeply involved in a project of his or her own design. And rather than being evaluated by an individual or a machine at some distance removed, the assessment occurs primarily within the familiar context, and can be used as feedback to improve one's performance and one's understanding” (Gardner 1993: 225).

There are many reasons why education should encourage more cooperative strategies (e.g. in learning, in goal setting, in assessment) in the teaching practice, e.g.:

- The social needs of people;
- The distribution nature of intelligence;

²⁹ Ames & Ames’ (quoted by Austin 1990: 23-24) research findings regarding the effects of different kinds of “goals structures” on learners’ behaviour are: (i) Competitive goals (learners working against each other in pursuing a goal or reward): Tend to promote an egoistic type of motivation, and to attribute success to (fixed) ability rather than effort (locus of control is thus beyond oneself). Personal perceptions of ability, satisfaction, and effort are unstable - high after winning, and low after losing; (ii) Cooperative goals (learners working with each other in pursuing a goal or reward): Tend to attribute success to effort rather than ability; locus of control then up to the members of the group; (iii) Individualistic goals (learners work separately toward independent goals): Tend to promote learners’ motivation for task mastery, “focussing on how to do the task and on the quality of their own effort or strategies” (Austin 1990: 24) and focus the locus of control within oneself.

³⁰ The OBE model of Spady (1991: 7) emphasizes and advocates collaborative models of student learning and assessing.

- The promotion of a sense of community³¹, a spirit of *ubuntu*³² (an acknowledgement of the interdependence of humanhood);
- The counter productivity of an overemphasis on competition in the long run: few winners and many losers, competition demotivates the majority of learners.

3.1.12 The Curriculum and the ultimate goal of Understanding

Gardner (1993: 207) emphasizes four elements in the curriculum and education system:

- the ultimate goal of education should be geared to **understanding**³³;
- assessment should stress the cultivation of **performances of understanding** in context;
- there should be recognition of the existence of **different individual strengths**;
- there should be a commitment to **mobilize** these strengths productively in the education of each child.

Education should seek to inculcate understanding (Gardner 1993: 187), not to “cover everything” (which is impossible in any case). “Most textbooks tell about a discipline in order to ‘cover it’, rather than engaging the learner in the skills and processes of that discipline to a level of mastery” (Armstrong 1987: 42). The main components of education for understanding are expressed standards, credible curricula, supportive and cooperative environments, and committed and

³¹ Peck (1990:86-106) views community building as a process which takes time, effort and sacrifice and involves four stages: Pseudocommunity, Chaos, Emptiness, Community. *Pseudo-community*: involves faking community by being extremely pleasant and avoiding disagreement or conflict, ignoring individual differences and so crushes individuality, intimacy and honesty. *Chaos*: individual differences are in the open with the group attempting to obliterate them through misguided attempts to heal and convert. The motives for these attempts are not love, but to get everyone ‘normal’ and a desire to ‘win’. This is the stage of fighting and struggle noisily, unconstructively and uncreatively. *Emptiness*: the difficult and crucial bridge between chaos and true community. It is a willingness on behalf of each member to empty themselves of barriers (i.e. feelings, assumptions, ideas, motives, prejudices, ideology) to communication; the key to move from “rugged” to “soft” individualism. *Community*: a spirit is of peace, open sharing, vulnerability, a willingness to listen to each other, and acceptance. The rule is always “community building first, problem solving second” (Peck 1990: 104).

³² In short *Ubuntu* means “human-ness”(Dargie 1998:118).

³³ “Understanding involves a mastery of the productive practices in a domain or discipline, coupled with the capacity to adopt different stances toward the work ...” (Gardner 1993: 239).

quality teaching and teachers. Learners understand when they can apply their knowledge, concepts or skills in novel situations, and lack understanding when they cannot apply their knowledge. This often seems to be the case with “head” knowledge acquired in schools. To implement this “teaching for understanding” there should be an agreement on what kind of understanding goals would be desirable in each discipline, and what kind of performances of understanding would be required from learners to demonstrate their learning and understanding. It is therefore important to define at the outset the kinds of concepts that one wishes learners to understand and the kind of performances³⁴ that one wishes learners to exhibit upon completion of school. Learners should be introduced to these concepts and performances early in their schooling and have numerous chances to revisit them in the following school years³⁵. This implies a high degree of curriculum coordination between teachers of the total schooling spectrum and system. The performances of understanding that are needed for literature and the arts according to Gardner’s (1993: 190) proposal are that learners “should be able to create at least simple works in relevant genres, understand and appreciate the qualities of works from their and other cultures, and relate these works to their own lives and concerns, even as they bring those personal agendas to any work that they themselves create or appreciate”.

3.1.13 Interdisciplinary Teaching

The MI model implies and necessitates interdisciplinary teaching. Educators are increasingly recognizing the importance of interdisciplinary teaching. Academic skill and text book teaching often fail to connect learners to the real world - a world in which they will have to function as citizens a few years hence. Consequently, educators are turning toward models of instruction that more closely imitate or mirror life in some significant way. Such instruction is frequently thematic in nature. Themes cut through traditional curricular boundaries, weave together subjects and skills that are found naturally in life, and provide learners with opportunities to use

³⁴ I.e. the “adult end states” [outcomes] of a discipline.

³⁵ Gardner calls this a “spiral curriculum” (1993: 192).

their multiple intelligences in practical ways³⁶.

3.1.14 Schools' Responsibility in the MI model

MI accentuates the responsibility of educational institutions to acknowledge and to facilitate the discovery and developing of, and engagement in, each learner's talents and strengths³⁷. Albert Shanker (quoted by Jenkins 1988: 42) says: "Schools should be designed to tailor education to each child", while Keefe (1987: 29) states: "teaching should be flexible and responsive to learner processing preferences". The Department of Education (quoted by Joseph 1999: 20) acknowledges "the differing styles and forms of intelligence" in the document "Curriculum 2005: specific outcomes, assessment criteria, range statements Grade 1-9".

Once learners identify their "intelligences", they may delight in pursuing these areas of inherent skill and intrinsic interest. These identifying encounters ("crystallizing experiences") nurture joy in learning and fuel the required persistence and effort necessary for creativity, inventiveness and mastery³⁸. Such self-knowledge also enhances self-esteem, facilitates the learners' self engagement³⁹ as well as taking responsibility for their own learning throughout life (Gardner 1993: 133).

3.1.15 MI's Implications for Music Teaching of Young Children

The implications for teaching (music to) young children are many:

- The importance of multimodal teaching. Young children show early signs of their

³⁶ As Susan Kovalik (quoted by Armstrong 1993: 62), developer of the Integrated Thematic Instruction (ITI) model, puts it: "A key feature of here and now curriculum is that it is immediately recognized (by the student) as being relevant and meaningful ... Furthermore, it purports to teach our young about their world and the skills necessary to act within and upon it, thus preparing themselves for living ..."

³⁷ Gardner (1993: 68) calls it "individual-centred-schooling".

³⁸ Experiencing a "feeling of deep involvement or 'flow'" (Csikszentmihalyi quoted by Gardner 1993: 118).

³⁹ Intrinsic motivation.

intelligence profiles and working styles⁴⁰ (Campbell et al. 1994: 7). Use music in teaching (presenting) other subjects.

- The importance of interdisciplinary teaching. Young children do not distinguish easily between different subjects⁴¹ (Campbell et al. 1994: 8). Use music to facilitate learning in other subjects.
- The importance of hands-on experiences, e.g. learning music through music making activities. The founder of the modern-day kindergarten, Friedrich Froebel (quoted by Armstrong 1994: 49), developed a curriculum consisting of hands-on experiences with manipulatives, playing games, singing songs, gardening and caring for animals. In the 20th century, innovators like Maria Montessori and John Dewey (Ibid.) evolved systems of instruction based upon multiple-intelligence-like techniques, including Montessori's tactile letters and other self-paced materials.
- The importance of integration of school life and learning with real life and learning⁴² (Campbell et al. 1994: 8). Integrate music into learner's daily routine activities, e.g. a "sung grace" at mealtimes.

3.1.16 MI's Implications for the Importance of Music Education in the Curriculum

An important element in Gardner's theory is that music is an autonomous intelligence and while all learners have abilities in all the intelligences in varying degrees, (some) musical intelligent learners may best learn (all subjects) through music. Armstrong (1987: 74, 1994: 77) reminds us that for thousands of years knowledge was imparted from generation to generation through the medium of singing and/or chanting, dancing and drama⁴³. Even today advertisers use the power

⁴⁰ Even Plato (quoted by Armstrong 1994: 49) seems aware of this when he writes: "... do not use compulsion, but let early education be a sort of amusement; you will then be better able to find out the natural bent".

⁴¹ "There is also at this age, ... an easy, natural commerce among various media. The child sings as he draws, dances as he sings, tells stories while at play in the bathtub or in the backyard. Rather than allow each art form to progress in relative isolation from the others, children move readily and even eagerly from one form to another, combine the forms, and play them off against one another" (Gardner 1982: 128).

⁴² Armstrong (1994: 49) refers to Dewey's vision of the classroom as a microcosm of society.

⁴³ Storr (1992: 19-22) quotes several writers referring to the use of music to facilitate the teaching and memory of the knowledge, customs, traditions, conventions, rituals, etc. of a people. "Music ... provides a unique mnemonic framework ..." (Storr 1992: 19).

of music to get the attention of potential customers and to help them remember (and to buy) the advertised products through the association with music, while film makers use music to heighten and communicate feelings (such as fear, passion, “spooky”, etc.) to enhance the impact of their movies⁴⁴.

Unfortunately educators have been slow to recognize the importance of music in learning. The MI model provides an important rationale for including music education in the school curriculum: interdisciplinary (to facilitate learning in other subjects), but also intradisciplinary (as an autonomous domain/subject). Music teaching gains a strong foothold when the educational authorities claim to be serious about holistic teaching and about giving opportunities for developing the whole child (and each child), to the fullest potential: “The overall goal of the curriculum is to provide children with opportunities to develop to their full potential as active, responsible and fulfilled citizens ... The development of the child in totality ...” (DoE 1997a: par. 2.2.1).

3.2 Goleman’s and others’ Emotional Intelligence (EQ) theory

“Emotion moves us, fills our days with light and shade, makes us actors rather than spectators in the drama of life” - Magda Arnold (quoted by Sroufe 1996: 12)

“Without some version of a motivational principle, emotion makes little sense, in as much as what is important or unimportant to us determines what we define as harmful or beneficial, hence emotional” - Lazarus (quoted by Sroufe 1996: 11)

The importance of the emotions in people’s lives and quality of life, as well as in learning and to optimize learning are stressed by Gerald Edelman’s assertion (quoted by Sroufe 1996: 8) that “emotions may be considered the most complex of mental states or processes insofar as they mix

⁴⁴ “Why else would the makers of moving pictures insist on using music? ... Even in the days of silent films a pianist had to be hired to intensify and bring out the emotional significance of the different episodes” (Storr 1992: 26).

with all other processes". Emotions and emotional life are multifaceted, complexly integrated with the physiological, cognitive, and social aspects of a human being. Already in 1982 William Gray (quoted by Clark 1986: 18) stated that "feelings may be the organizers of the mind and the personality", and that finely tuned emotions may form the basis of all we know.

Others also described and debated the absolutely important and qualifying role that emotions and emotional intelligence play in learning. Understanding emotional growth⁴⁵ and understanding human development in general are virtually the same, since emotion is so integrated with all other aspects of human functioning (Sroufe 1996: 39). "Affect and cognition are mutually influencing, two aspects of the same process" (Sroufe 1996: 117). Piaget (according to Sroufe 1996: 40) says that emotion (affect) and cognition are "nondissociable" - they cannot be separated⁴⁶. The development of the emotional and cognitive components of the human being are two different aspects of the same developmental process of the person-environment transaction. According to Vygotsky (referred to by Sroufe 1996: 40) a separation between cognition and affect "makes the thought process appear as an autonomous flow of thoughts thinking themselves, segregated from the fullness of life, from the personal needs and interests, the inclinations and impulses of the thinker". The ontogenesis of emotion is therefore very much the study of advancing cognition, the growth of meaning, while affective experiences are also known to alter cognitive structures (Sroufe 1996: 40-41). The two (affect and cognition) are better viewed as complementary aspects of a unified developmental process, with cognition serving affect and affect inspiring cognition (Sroufe 1996: 130).

3.2.1 The Influence of Affect on Cognition

"(W)e are creatures of cognition as well as passion, and we are also purposeful creatures, intent on fitting together our knowledge and desires in such a way that this life we live makes some kind of sense." (Coles 1998: 102).

⁴⁵ "Emotions do not appear, ... they develop, and developmental changes continue even after the emergence of the mature expression" (Sroufe 1996: 65).

⁴⁶ "Cognitive emotion" or "mindful feeling" (Paul Wagner quoted by Elliott 1995: 64).

There are a number of ways in which the “influences” of affect on cognition could be conceptualized. Hoffman (quoted by Sroufe 1996: 128) outlines three of these based on work with adults and older children:

- Affect may initiate or disrupt information processing or result in selective processing;
- Affect may organize recall. Across the lifespan one's affective state promotes the recall of information that is congruent with that affect⁴⁷;
- Affect contributes to the formation of emotionally charged categories and schemes. When new stimuli are assimilated into such categories, past affect is transferred to them⁴⁸.

All emotions are impulses to act (from *motere* [Latin]: “to move”, with the “e”-prefix: “to move away”) (Goleman 1996: 6). Aristotle thinks that the trouble with emotions is not the feelings and the impulses to act, but the appropriateness and expression thereof : how to control and manage the impulses into acceptable and opportune action (quoted by Shapiro 1997: 282). Freud says that learning emotional control is the benchmark of personality development that defines civilized man (quoted by Shapiro, Ibid.). “How do we bring intelligence to our emotions - and civility to our streets and caring to our communal life?” is how Goleman (1996: xiv) puts it. Emotions play a central role in the human psyche, especially in situations and tasks which by nature cannot be left to the intellect alone. Life’s experience stresses the importance of intelligent emotions or emotional intelligence or skills (as it is called by Goleman and others), in being successful in the workplace, in relationships, in social endeavours, and in all undertakings where sound decision making is important.

3.2.2 The Influence of Social Interaction on Emotions

Much of human emotion is social in nature, and the development of emotion cannot be separated

⁴⁷ Hoffman (quoted by Sroufe 1996: 128) believes that this organizational feature may underlie the young child's learning of “scripts”, because such situations commonly have a strong affective base.

⁴⁸ In Fiske's (quoted by Sroufe 1996: 61) words: "Affect may generalize from experiences with prior instances to the category as a whole and hence back to new instances".

from its social context (Fogel quoted by Sroufe 1996: 40)⁴⁹. Affection and rage typically have social objects; shame requires an audience. Guilt is based on the internalization of social values. Therefore, the study of emotion is closely linked to the study of social development, and emotional life is embedded in social relationships. Numerous theorists, for example, have stressed the importance of mutual exchange between infant and caregiver in emotional development as well as the importance of affect for all aspects of personality and social development (Ibid.).

3.2.3 The Location of Emotional Areas in the Brain

The emotional areas (like the limbic system) are located right in the centre of the brain (above the primitive brain stem and beneath the neocortex), intertwined via a myriad of connecting circuits to all parts of the cortex and functioning as a kind of “crossroads” for all thinking processes. Thus, contrary to general opinion, rational thinking involves the “emotional” part of the brain very much⁵⁰. Psychiatrist William Gray (quoted by Armstrong 1987: 101) says “ideas are rooted in emotional codes ... feeling tones”. Most researchers say that the heart (emotions) may play a key role in all thinking processes.

Through the extensive web of neural connections, the amygdala (often called the emotional control centre: a specific area in the limbic system) captures and drives (“hijacks”) much of the brain (including the rational mind) during an emotional emergency. This centre is also a storehouse for emotional memory. It therefore seems that the brain has two memory systems, one for ordinary facts and one for emotionally charged ones; experiences that scare or thrill us most in life are among our most indelible memories (Goleman 1996: 15-21).

LeDoux’s (quoted by Goleman 1996: 17-18) research suggests that a small portion of rough sensory signals first reach the amygdala via a direct “express route” between the thalamus and

⁴⁹ The social context is of significant importance for the activation and expression of emotion.

⁵⁰ “[B]rain sciences suggest that the emotions are vital to higher abstract thinking processes” (Armstrong 1987: 100).

the amygdala. This happens on a subconscious level if it should be necessary to act instinctively in case of danger. The working of this circuit does much to explain the power of emotion to overwhelm rationality. The largest portion of the sensory information, however, goes via the normal main route from the thalamus to the prefrontal cortex and after being interpreted and clarified, goes to the amygdala and other limbic areas. This causes a more analytic and appropriate response to the emotional impulses and thereby modulates the influence of the amygdala and other limbic areas (Goleman 1996: 24-25).

This explains why it is possible that “some emotional reactions and emotional memories can be formed without any conscious, cognitive participation at all” (LeDoux as quoted by Goleman 1996:18). The amygdala can read and react to a variety of sensory input, triggering an emotional response long before the thinking brain has decided what to do (Shapiro 1997: 284). The prefrontal cortex seems to temper the amygdala’s more impulsive reactions and stifles or controls the feeling in order to act more cautiously and appropriately⁵¹.

Emotional control must therefore be learned by two systems: the emotional brain (amygdala) and the thinking brain (prefrontal lob). This must be done by two means: by practising skills in real situations as well as by talking about and understanding choices and options in behaviour (Shapiro 1997: 284-285). Thus it is the relationship and connections between the limbic system and the cortex that influences the quality and depth of emotional intelligence: “The connections existing between the limbic system and prefrontal cortex offer a material base for relationships between emotional and cognitive spheres” (Changeux & Dehaene quoted by Sroufe 1996: 118). In Goleman’s (1996: xii) opinion there are two moral stances modern human beings need: self-restraint⁵² and compassion⁵³. Goleman (1996: xii - xiv) thinks that education should include

⁵¹A minister once said about temptation that one cannot help if a bird chooses to fly over one’s head, but one can prevent it from nesting in one’s hair; likewise, as research has shown (Goleman 1996: 57), a person cannot choose which emotions and feelings to experience (via the express route, the amygdala), but can prevent them being expressed inappropriately (by tempering, controlling and managing them via the cortex).

⁵²The ability to control impulse - which is believed to grow from the caregiver’s relationship with the infant (Sroufe 1996:115).

⁵³The ability to experience empathy - both empathy and aggression / hostility are clearly tied to the cognitive development of the infant (Sroufe 1996: 127).

essential human competencies and skills to develop emotional literacy⁵⁴ (e.g. self-awareness, self-control, empathy, active listening, resolving conflict and cooperation) because it is possible to teach them successfully to learners. The development of emotional and social abilities, skills and habits facilitate a person's coping with life and its demands and stresses⁵⁵ as well as abilities like being responsible, caring, and productive. Studies confirmed that children with emotional skills (to recognize and control feelings) and social skills (eg. to make and keep intimate friends) are happier, more confident, and more successful in school⁵⁶.

Emotions are not abstract ideas, but chemical reactions: they take the form of specific biochemicals that the brain produces and to which the body then reacts. "Feel good" foods like chocolate trigger the release of serotonin and other biochemicals that the brain associates with a sense of well-being. One can teach children ways to alter the biochemistry of their emotions,⁵⁷ helping them to be more adaptive, in control and happier. The brain can also be trained to naturally produce serotonin (associated with decrease in aggression and impulsivity) by *inter alia* a healthier diet, increased exercise, and getting the appropriate amount of sleep (Shapiro 1997: xiii).

3.2.4 Emotional Intelligence skills

"Every person has a song in his heart
and he hears his soul in every song.
And only the one that has a beautiful song in his heart,
WILL hear the song of others beautiful" (Babits quoted by Nagy 1998: 311).

Goleman (after Salovey) (1996:43 & 268) focuses on emotional intelligence as life skills that are learnable and teachable in the following five domains:

⁵⁴ To have the ability and capacity to practise self-restraint and compassion.

⁵⁵ It is also possible to discover how our best intentions are undermined by negative emotional habits and self-defeating emotional impulses.

⁵⁶ "[H]aving a high EQ is at least as important as having a high IQ" (Shapiro 1997: x).

⁵⁷ Shapiro (1997: xiv-xv) uses tricks, skills, habits and games.

3.2.4.1 Emotional self-awareness - recognizing a feeling as it happens⁵⁸

The ability to monitor feelings as they are experienced is crucial to psychological insight and self-understanding. This skill includes: recognizing feelings and developing an appropriate vocabulary for expressing them; seeing the links between thoughts⁵⁹, feelings, and reactions; knowing if thoughts or feelings are ruling a decision; seeing the consequences of alternative choices; and applying these insights into personal decision-making.

3.2.4.2 Managing one's emotions, self-mastery over feelings⁶⁰

This skill includes: monitoring self-talk, realizing what is behind a feeling and learning ways to handle anxieties, anger, sadness and stress.

3.2.4.3 Harnessing emotions productively⁶¹

Motivating oneself, challenging emotions toward a productive end by controlling impulse and putting off gratification, regulating moods (from anxious to relaxed and happy) so that they facilitate rather than impede learning and creativity, motivating oneself through hope and optimism to persist, and finding ways to enter "flow"⁶². This skill includes: taking responsibility for decisions and actions, and following through on commitments.

⁵⁸ Shapiro (1997: 263-305) deals with this aspect of EQ as the power of emotions: emotional awareness and communication, communication beyond words (non-verbal), emotional control, and emotional healing.

⁵⁹ The evaluative activity that typically precedes an affective response or emotion may be seen as the "outcome" of such a cognitive process (Sroufe 1996: 40).

⁶⁰ Shapiro (1997: 81-167) deals with this aspect of EQ as thinking skills: realistic thinking, optimism, changing the way one acts by changing the way one thinks, and problem solving through role modelling, empowering language, solutions training.

⁶¹ Shapiro (1997: 217-261) deals with this aspect of EQ as self-motivation and achievement skills, academic and work success through anticipating success, persistence and effort, facing and overcoming failure.

⁶² A state of deep involvement, concentration and action (Goleman 1996: 90, 95).

3.2.4.4 Empathy: “reading” or recognizing and understanding emotions in others⁶³

This involves caring, emotional attunement, altruism, moral ethics. This skill includes: understanding others’ feelings and concerns, respecting differences in how people feel about things, and seeing their perspective⁶⁴.

3.2.4.5 Handling relationships⁶⁵

“(S)hared emotion is the currency of close relationships. Emotions are influenced by and primarily occur in social contexts, and they evolved in humans largely due to their communicative significance” (Sroufe 1996: 24). This skill depends heavily on emotional skills: self-management (impulse control) and empathy, and includes: learning to be a good listener and question-asker; distinguishing between what someone says or does and your reactions and judgements; being assertive rather than angry or passive; and learning the arts of cooperation, conflict management, and negotiating a win/win compromise.

In Goleman’s (1996: 285) opinion, the body of skills that represents emotional intelligence can be described with the old-fashioned word “character”. The social theorist, Amitai Etzioni, (quoted by Goleman 1996: 285) defines character as “the psychological muscle that moral conduct requires” and John Dewey (Ibid.) calls for moral education [emotional literacy] to be potently developed and taught to children in the course of real life events and not as abstract lessons. Character development is an important educational component of democratic societies and includes self-discipline, self-control, being able to motivate and guide oneself, to defer gratification and to control and channel one’s urges. The social benefits of “being of character”⁶⁶

⁶³ Shapiro (1997: 45-79) deals with this aspect of EQ as moral behaviour: encouraging empathy and caring.

⁶⁴ Covey (1989: 31) says: “I *saw* differently, and because I saw differently, I *thought* differently, I *felt* differently, I *behaved* differently”.

⁶⁵ Shapiro (1997: 169-215) deals with this aspect of EQ as social skills / interactions: conversational skills, humour, making friends, functioning in a group, manners.

⁶⁶ That is to have emotional intelligence skills or to be able to put aside one’s self-centred focus and impulses.

are having empathy with others, being able to actively and really listen to others, and the ability to take the perspective of others. These skills lead to caring, altruism and compassion which break down biased stereotypes, and develop tolerance and acceptance of differences. “These capacities are ever more called on in our increasingly pluralistic society, allowing people to live together in mutual respect ... These are basic arts of democracy” (Goleman 1996: 285).

3.2.5 Emotional Intelligence and Music Education

Philip McLachlan (1983a: 1) stresses that our increasingly technological society necessitates provision of educational opportunities for the inner, emotional life (which includes the artistic and aesthetic domains) to facilitate the balanced development of an individual⁶⁷.

Goleman (1996: 209 & 294) makes the connection between the logic of the emotional mind and the logic of knowings like the arts and therefore stresses music’s importance in education and especially in the education and development of the emotions. Negating the emotional component of the learner may seriously damage and inhibit effective learning. Emotionally flat classrooms (where emotional involvement is ignored and/or discouraged)⁶⁸ fail to teach effectively because they neglect the emotional brain and neglect the intrinsic joy of learning (Armstrong 1987: 102).

For young learners this has the consequence that the way something is taught and presented (e.g. with anger, enthusiasm, lethargy, sadness) is often more important than what content is taught⁶⁹. There should therefore be a good balance between feeling and thinking. With regard to music education this is especially true: The teacher’s love and enthusiasm for music and music teaching

⁶⁷ “Die vereistes vir die volledige ontwikkeling van die individu, maak dit in hierdie eeu van verbysterende tegnologiese en wetenskaplike ontwikkeling ... noodsaaklik dat opvoedingsterreine, waarin die gemoedslewe en die sin vir die artistieke en die estetiese kan ontplooi, voorsien word” (McLachlan 1983a: 1).

⁶⁸ This is the atmosphere / climate in most American classrooms (Goodlad 1984: 108).

⁶⁹ Sosniak (1985: 24-45) finds in her research among 24 concert pianists that the most important feature of the first music experiences and lessons were the enjoyment: “I really enjoyed the lessons” (a pianist quoted by Sosniak 1985: 34), “The children had very positive experiences with their first lessons ... [their teacher] was warm, supportive and loving ...” (Sosniak 1985: 44).

is even more important than a brilliant sequential curriculum or teaching strategies.

The emotional component of music⁷⁰ should be engaged to involve and motivate learners⁷¹ and so acknowledge their emotional lives⁷². In this regard Reimer's (1989: 53-54) philosophy of music education as the "education of feelings" adds an important dimension. Goleman (1996: 209) points out that art, as a medium of the unconscious, is often used to help learners with emotional learning and relearning: "The emotional brain is highly attuned to symbolic meanings and to the mode Freud called the 'primary process': the messages of metaphor, story, myth, the arts". The multicultural nature of music and the teaching thereof has the potential to develop learners' ability to develop empathy (par. 3.2.4.4) with others: their way of doing, looking at life and feeling. This can also improve and develop learners' handling of relationships (par. 3.2.4.5)⁷³.

Music education can address the emotional component of the learners to help them grow and develop emotionally (to be emotionally self-aware, to be able to manage and harness the emotions, and to develop the skills of empathy and relationship building), and to address the emotions means to address the learner in his/her totality.

⁷⁰ "Which feelings do you experience or associate with the music?"

⁷¹ See par 3.5 for Armstrong's "qualities of genius" for the importance of emotional involvement to enhance learning.

⁷² Emotional self-awareness (par. 3.2.4.1), managing emotions (par. 3.2.4.2) and harnessing emotions (par. 3.2.4.3).

⁷³ Blacking (quoted by Storr 1992: 24) emphasizes music's connection with the human physical body. He believes that "feeling with the body" is as close as anyone can get to resonating [empathizing] with another person. "I began to understand how music can become an intricate part of the development of ... harmonious social relationships (Blacking 1973: 24).

3.3 Robert Coles and others' Moral Intelligence Proposal

“There is no real excellence in all this world which can be separated from right living” - David Starr Young (quoted by Covey 1989: 15).

Immanuel Kant in his “Critique of Practical Reason” (quoted by Gardner 1982: 83) refers to the two miracles that stand out above all others: the starry heaven above and the moral law we all carry within ourselves. For decades psychologists and psychiatrists have emphasized that cognition does not take place in a vacuum, that the mind is where we harbour anxieties, affections, fears, values and worries as well as facts and figures. It is therefore important in education to stress not only the cognitive, but also the psychological (which includes the emotional and moral) components of the mind. Philip H. Phenix (quoted by Reimer 1989: 77) already in 1964 included the moral aspect in the six fundamental patterns of meaning (distinctive modes of human cognition) which he identified. They are: symbolics (language), empirics (science), aesthetics (arts), synnoetics (personal and relational knowledge), ethics (moral), and synoptics (integrative meanings as in history, religion and philosophy).

3.3.1 The Character Ethic versus the Personality Ethic

“Let us sing a new song not with our lips but with our lives” - Saint Augustine (quoted by Coles 1998: [ix]).

Stephen Covey (1989: 18-19) in his book “The Seven Habits of Highly Effective People” with a subtitle “Restoring the Character Ethic” refers to the Character Ethic (focussing on primary traits of character⁷⁴ through self-mastery, self-control, and applying the Golden Rule⁷⁵) versus the Personality Ethic (focussing on secondary traits⁷⁶, the products of character). The Character

⁷⁴ That includes personal characteristics such as: integrity, humility, fidelity, temperance, courage, justice, patience, industry, simplicity, modesty, etc.

⁷⁵ The “Golden Rule” is to “do unto others as you would like them to do unto you”, or as Coles (1998: 10, 63) puts it: “trying to figure out how others are feeling and respond to them”, “an attitude of empathy and consideration toward others”.

⁷⁶ Such as: personality, public image, attitudes and behaviours, skills and techniques, positive mental attitude.

Ethic refers to a slow maturing and growing process to internalize the basic principles and character traits to effective living as personal habits, while the Personality Ethic focuses on a quick fix of the public image and favourable appearances. Covey (Ibid.) says that a person's behaviour and attitude may look like that of a winner from the outside, but if a person does not have the correct paradigm ("map")⁷⁷ he/she will be ethically immature ("lost").

3.3.2 "Character is higher than intellect"⁷⁸

"[O]ne can be well educated and not especially decent or kindhearted" (Coles 1989: 198).

It is possible to be highly intelligent and still be wicked, as the Illingworths (1966: 327) in their book "Lessons from Childhood" point out. In a chapter (13) on "Some evil men" they come to the conclusion that "evil men" retain the immaturity and selfishness of earlier years and lack a conscience - a sense of right and wrong⁷⁹. Coles (1998: 59) refers to the fact that immaturity and an "unreflecting egoism" fuels much of the behaviour of a morally "not-so-good" person. Such persons are usually: "impulsive, demanding, insensitive, selfish, unsympathetic, manipulative, stonyhearted, selfregarding, selfserving, and self-absorbed to the point that others mean very little" (Ibid.).

Damon (1995: xii) states that the current cultural *Zeitgeist* - which does not encourage developing a strong sense of personal responsibility in children - encourages selfcentredness and an unwillingness to "disregard oneself" in attitude and behaviour (Damon 1995: 24). This is *inter*

⁷⁷ The right "map" has patience with the maturing process, prefers congruence between the inner and outer person, and is principle-centred and character-based, while the wrong "map" wants quick results, focuses on the glitter of the outside and is popular-value-centred and appearance-based.

⁷⁸ Ralph Waldo Emerson (quoted by Coles 1998: 178-179).

⁷⁹ Of Ivan Kreuger (financier and swindler) who was highly intelligent, they (Illingworth & Illingworth 1966: 327) quote "... innumerable ways in childhood he showed that he lacked completely a sense of right and wrong - just as he did in adult life ... he was surely one of the most astonishingly amoral men who ever lived".

alia the result of a misinterpretation of the “child-centred” approach⁸⁰. Originally this approach to early development was a scientific breakthrough when introduced almost a century ago. It allowed educators and parents to be sensitive to and understand children’s unique perspective on the world, their unique developmental needs, their unique way(s) of learning, etc. But in Damon’s (1995: 19) opinion this truth has been misused and taken out of context:

“We are living in a time when the ‘child-centred’ ethic has become a justification for every sort of overindulgent child rearing practice ... [I]t is now the rallying cry of educators who have stripped the classroom of challenging intellectual material and rigorous standards. It has spawned a host of permissive doctrines that have dissuaded parents from enforcing consistent discipline at home. It has focussed our attention on elusive sensibilities such as the child’s self-esteem rather than on substantive sources of pride such as achievement or responsibility ... [T]he once-valuable premise of child-centeredness has been used [or misused] to encourage self-centeredness in today’s children and adolescents”.

This approach from parents and teachers alike leave many children (affluent and poor) drifting through their childhood years without finding the skills, virtues, challenges, or sense of purpose that they will need to sustain a fruitful life, and through this drifting they are acquiring habits of mediocrity⁸¹. This results in the lowering of the commonly accepted standards for young people’s skills and behaviour: “Less is expected from the young” (Damon 1995: xiii)⁸². The result of this well-intentioned but misguided education is “demoralization”⁸³. “a cynical attitude toward moral values and goals, a defeatist attitude toward life, a lack of hope in the future, a thinning of courage, a distrust of others as well of self, and an absence of purpose, commitment, dedication - i.e. a failure of spirit” (Damon 1995: 18). These negative fruits of demoralization often lead to

⁸⁰ Damon (1995: 106) regards the attempt to guide education primarily by learners’ interests and feelings like “trying to guide a ship on a foggy night without a compass”.

⁸¹ “Our shared vision of childhood and adolescents, mediocrity has become the norm” (Damon 1995: 31).

⁸² “Another clear and present danger to the futures of our young is the impoverished educational atmosphere of today’s schools ... brought about largely by the poor conduct of many young people themselves” (Damon 1988: x).

⁸³ Damon (1995: xiv) defines “demoralization” as “a loss of moral standards and a debilitating lack of spirit” - the one problem or interconnected web of problems which face modern society.

a moral crisis and moral violations in adolescence.

When communities, however, expect from learners *inter alia* participation as hardworking students realizing their full potential with devotion to homework and schoolwork, projects, sport teams, community services and the performing arts, then learners acquire personal responsibility, a capacity for sustained commitment, and a taste for the joys of accomplishments (Damon 1995: 32) and thus a sense of value⁸⁴ and purpose.

3.3.3 The Human Need of Morality

Morality⁸⁵ is not a popular topic amongst educators⁸⁶ because of its perceived connection to spirituality and religion as well as often being a muddled and complex concept. Even when people agree on the value of moral education, it is not clear what is meant and how to achieve it, and often educators and others feel hesitant to judge behaviour as acceptable or not⁸⁷. John Raven (quoted by Goodlad 1984: 15) reports on several Irish and British studies of educational goals thought to be commonly attained in schools. He found that all three groups - teachers, students, and parents - attach great importance to character development. "Nevertheless," he

⁸⁴ Damon (1995: 80) stresses that affective outcomes such as self-esteem are a byproduct of many types of accomplishments and interconnected skills, relationships, etc. "Like happiness, self-esteem is a goal that cannot be pursued directly or for its own sake". Others (NAEA 1997) agree, pointing out that a sense of personal worth cannot be turned on and off. He quotes Davies in stating that a sense of personal growth (self-esteem) "grows out of successful encounters with the world, other people, and the materials at hand".

⁸⁵ "Morality is a living, evolving, multifaceted construct that will never be pinned down by any one set of rigid definitional criteria" (Damon 1988: 5).

⁸⁶ There is a debate on moral education: some advocate the indoctrination of moral values in children for them to grow up to be responsible citizens; others want to leave morality to the incipient goodness of the child. Damon (1988: xiv) regards indoctrination as "ineffective and possibly counterproductive as a moral development tool, but that certain guided instructional experiences are important in enhancing children's moral awareness and strengthening their sense of moral responsibility".

⁸⁷ Coles (1998: 41) says that people's moral intelligence often lags behind their intellectual accomplishments - sometimes due to parents' and teachers' lack of seeing and understanding when a learner comes to a moral crisis (a time of choice) and do not give assistance to the learner to make the right choice.

concludes, “all the evidence, both circumstantial and direct, suggests that these goals are not being well attained and that schools may be having ... harmful effects in this area”.

Damon (1988: 2) thinks that most of our current moral education efforts fail because teachers and adults often start from the wrong but pervasive assumption that morality is a set of external standards that adults somehow foist upon an unknowing or unwilling child. Such an assumption distorts our view of the very real and intense moral feelings that children experience of their own accord. It overlooks the spontaneous expressions of moral sentiment that children frequently display in both peer and family settings. As a consequence, it places a formidable barrier in the way of our attempts to communicate with children about moral values as well as to educate children morally⁸⁸.

Maslow's (quoted by Huitt 1999) hierarchy of human needs can be applied to humans' morality needs: at first Maslow had as the ultimate human need: “selfactualization”, to which he later added another (higher) level: “transcendence”⁸⁹. It seems as if there exists a kind of ambiguity in humans: a need to be a selfactualized individual versus a need to be a well-adapted social and communal being⁹⁰; a need to be competent versus a need to be compassionate; a need to be independent versus a need to be interdependent⁹¹. These needs of human beings seem to be in opposition to each other. However, one should refrain from oppositional thinking and rather focus on complementary thinking (Damon 1995: 95-96)⁹². Humans have both needs and have to learn how to address and balance these successfully.

⁸⁸ An adult may mistake a child's well-intentioned act for a punishable offense. These possibilities represent conceptual, methodological, and communication problems that can pose serious obstacles to our understanding of children's morality.

⁸⁹ That is a need to serve a goal higher than the self; to altruistically serve others.

⁹⁰ Elliott (1989: 13) points out that a people's music often expresses this dualism: “[a]s in music making, the goal of societal life is the achievement of balance between independent and normed behaviour”. In music this is often expressed as *inter alia* the interaction between the “call of the lead singer” and the “response of the group” in antiphonal singing which is typical of Africa.

⁹¹ See Chapter 3, par. 3.1.11.1, and Covey (1989: 48-51).

⁹² Damon discusses the detrimental effect of oppositional thinking on parenting and teaching practices, but the principle thereof can be applied in this sense also.

Coles (1998: 57) asserts that making the wrong (moral) choices may lead to emotional and moral aloneness: isolation from a community and its values by what we do and choose. He believes that humans have moral instincts⁹³ together with their needs and instincts to achieve: “a desire for purpose in life, our sense of how we should behave toward people, duty and obligation toward others” (Ibid.). Damon (1988: 58) refers to the emotional hunger and needs of some young people (rich or poor) who experience moral abandonment and demoralization⁹⁴. This lack of moral security and love results in an anxiety due to a sense of purposelessness. These youths, plagued by a lack of a deep down guiding ethical compass to rely on, need willing adults to connect with them in such ways as to offer them values to uphold and believe in, values that will give them control over impulse, over the bitterness, dejection and futility. Teachers or other adults should ideally be prepared to be *in loco parentis*, to offer moral guidance and support to the youths with whom they work. Learners need beliefs and moral commitments, as well as adults willing to guide the way (Coles 1998: 193). Unfortunately this is seldom the case (Damon 1998: 58). Many of our youths in trouble⁹⁵ have a desperate need for morality and nobody to fulfill or support them in those needs (Coles 1998: 184)⁹⁶.

3.3.4 What are the Characteristics of Moral Intelligence?

“Three things in human life are important. The first is to be kind. The second is to be kind. And the third is to be kind” - Henry James (quoted by Coles 1998: 195).

Ultimately character is who people are expressed in action - in how they live, in what they do.

⁹³Learners especially “crave” a moral strength, a goodness, a respect for themselves and others (Coles 1998: 57).

⁹⁴Through parents who are neglectful, distant/rejecting, indifferent, loath or unwilling to make demands on their children. The result of absent, detached parents is not only psychological pain but moral loss (Coles 1998: 58).

⁹⁵Often the misdeeds of youth are a cry for a moral as well as emotional time with parents, and for moral guidance and leadership from teachers willing to make clear exactly what they will and will not tolerate and for what ethical reasons (Coles 1998: 58).

⁹⁶“Young people’s waywardness is often in direct proportion to the peculiarities [or lack] of their ‘moral education’” (Coles 1998: 32).

It is expressed in abilities and characteristics like:

- The ability to distinguish right from wrong, acceptable from unacceptable;
- The ability to experience empathy and sympathy;
- Perspective taking⁹⁷: The ability and willingness to see the world as others see it;
- The ability and willingness to delay gratification⁹⁸ and to be altruistic;
- The ability and willingness to apply the “Golden Rule”⁹⁹;
- Character features such as: integrity, humility, fidelity, temperance, courage, justice, patience, industriousness, simplicity, modesty, honesty, unpretentiousness, law-abidingness.

Damon (1988: 5) finds the following descriptions of morality in literature:

- Morality is an evaluative orientation towards actions and events that distinguishes the good from the bad and prescribes conduct consistent with the good;
- Morality implies a sense of obligation toward standards shared by a social collective;
- Morality includes a concern for the welfare of others. The moral concern for others has both cognitive and affective components and bears implications both for judgement and conduct;
- Morality includes a sense of responsibility for acting on one's concern for others. Such responsibility may be expressed through acts of caring, benevolence, kindness, and mercy;
- Morality includes a concern for the rights of others. This concern implies a sense of

⁹⁷ Many believe that the ability to see from the perspective of others is a prerequisite to altruism (Eisenberg 1992: 50-51).

⁹⁸ A process of scheduling pain [discomfort] and pleasure of life in such a way as to enhance the pleasure by meeting and experiencing the pain first and getting it over with, which can also be defined as self-discipline, will, character. For children to develop the ability to delay gratification (which seems to be one of the roots of the development of morality) they need: (1) self-disciplined role models; (2) a sense of worth; (3) a degree of trust in the safety of their existence (Peck 1989: 19).

⁹⁹ That is i.a. being considerate, caring, respectful of others, courteous, compassionate, caring, warm-hearted, generous, kind, thoughtful, sensitive, responsive to others, conscientious, kindhearted.

justice and a commitment to the fair resolution of conflicts;

- Morality includes a commitment to honesty as a norm in interpersonal dealings;
- Morality, in its breach, provokes perturbing judgemental and emotional responses. Examples of such responses include shame, guilt, outrage, fear, and contempt.

As can be gathered from this listing by Damon, a consideration towards and respect for others (“empathy”) as well as self-control and a sense of responsibility (master of own urges and feelings)¹⁰⁰ are very important in the development of an inner sense of morality¹⁰¹. Morality is therefore closely linked to social interactions and relations¹⁰². Without social connections right or wrong would be almost unimportant and relativistic. Immaturity and self-centeredness prompt selfish deeds, an absence of a sense of responsibility towards others, and a lack of respect for others and their rights - thus a lack of “morality”.

Peck (1989: 19) considers the development of the ability to delay gratification as crucial for personal and interpersonal growth and development¹⁰³. The ability to delay gratification is especially crucial in dealing with others and in social relationships: not to “just do it because I enjoy it”, but to be considerate towards others in spite of own wants and needs.

3.3.5 The Development¹⁰⁴ of Moral Intelligence:

“It’s a principle of human development that, over time, one becomes what one does. A person’s actions, performances, and participation in various social relationships all create a personal history that shapes the person’s outlook and

¹⁰⁰Or empathy and self-management. See par. 3.2.4.5.

¹⁰¹Hoffman (quoted by Goleman 1996: 195) argues that the root of morality are to be found in empathy.

¹⁰²“[T]o be kind, that's what we have to be, to do: show by how we behave that we're interested in others and want the best for them” (Erikson quoted by Coles 1998: 195).

¹⁰³“One of the crucial factors to facilitate growth in all other areas is the ability to delay gratification (Peck 1989: 19).

¹⁰⁴“The conscience does not descend upon us from on high” (Coles 1998: 58).

habits. This is especially true during the formative years of childhood and adolescence” (Damon 1995: 34).

Teachers and parents should realize the importance of character development and guide the development of the intelligences¹⁰⁵, making sure that their use is directed toward the common good of humankind¹⁰⁶. Learners should learn to seriously desire goodness - living up to the Golden Rule: a respect for and commitment to others and without calling attention to the self and looking for everyone’s applause. However, morality is not a set of external standards¹⁰⁷ that adults artificially preach about to children¹⁰⁸. Morality is more a point of view, a way of being, to which one first aspires, and then works steadily to find for oneself.

The should and should not of morality arise naturally and contextually out of social relationships. Wherever there is human discourse and interpersonal exchange there will follow rules of conduct, feelings of care, and sense of obligation. Children participate in social relations very early, practically at birth. Their moral thoughts and feelings are an inevitable consequence of these early relations and the others that will arise throughout life. The particular quality of a child's moral reactions will be shaped by the nature of the child's relationships. All children's moral reactions are marked by the features of childhood as it is played out in the cultural settings wherein they live (Damon 1988: 2).

3.3.5.1 Morality develops through social interaction with parents, adults and peers

“It is through common activities like sharing and helping, as well as through universal emotional reactions like outrage, fear, and shame, that children acquire many of their deep-seated values and standards of behaviour” (Damon 1988: xiv).

¹⁰⁵ Intelligences can be used for good or evil (Gardner quoted by Campbell et al 1994: 7).

¹⁰⁶ The basis of morality (with apology to Saint Augustine) seems to be: “Be kindhearted to others above all, and do what you like”. It is an attitude - not so much rules and regulations.

¹⁰⁷ See footnote 85 of this chapter. Morality is more about an attitude of sharing with others rather than specific acts, or a series of acts, a routine, a set of rules, or strategies (Coles 1998: 193).

¹⁰⁸ Of Erikson, Coles (1998: 193) says that he was worried about a [moral] righteousness that could turn “pedantic, literal-minded, reflexive, proprietary, rote, arrogant, smug, a righteousness become self-righteous”.

The effect of the social environment on the development of the child's social-moral behaviour is multifaceted: ranging from parents' specific child rearing practices to the values and beliefs promoted by the culture (Eisenberg 1992: 64). Morality grows readily out of the child's early social experiences with parents¹⁰⁹ and peers.

We learn a convincing sense of right and wrong¹¹⁰ from parents who are themselves convinced as to what ought to be said and done and under what circumstances, as to what is intolerable, not at all permissible and who do persuasively impart this to their children through words and daily example¹¹¹; mothers and fathers who eagerly embrace such a duty¹¹². Without such parents, conscience is not likely to grow up strong and certain (Coles 1998: 59).

Peer interactions seem to be an ideal context for children to learn about others' needs and wants as well as social interchange¹¹³ (Eisenberg 1992: 23). Peers also serve as positive and (unfortunately sometimes) negative role models (Eisenberg 1992: 123). Peers are also important role models, because children learn different things about sharing, helping and caring from peers than from adults, e.g. children perceive kindness towards adults as *inter alia* being obedient and being good (obedience and compliance), but they view kindness towards peers as involving *inter alia* giving and sharing (more egalitarian and prosocial). "[C]hildren may be more likely to develop an altruistic self-perception in interactions with peers than in interactions with adults"

¹⁰⁹Eisenberg (1992: 77) points out that cross-cultural literature is consistent with the idea that warm, supportive parenting may provide the foundation for caring, prosocial behaviour and character.

¹¹⁰ A parent can show affection, encourage affection in return - but establish limits, let the child know that love is about control and sharing as well as possessiveness.

¹¹¹ E.g. parental modelling of altruism have a powerful effect on the altruistic tendencies of children (Eisenberg 1992: 91).

¹¹² "Its a long haul, bringing up our children to be good; you have to keep doing that, bring them up, and that means bringing things up with them: asking; telling; sounding them out; sounding off yourself; teaching them how to go beyond why ... [W]e as parents have to struggle to be kind - we have to tackle ourselves so we can do the best for them [our children]" (Erikson quoted by Coles 1998: 195).

¹¹³ "Sociable children often seem to share and help as a mechanism for initiating social interaction with another peer" (Eisenberg 1992: 41). Other characteristics of other-orientated children (apart from socially skilled) are emotionally expressive, assertive, and well adjusted.

(Eisenberg 1992: 127).

3.3.5.2 Morality develops through emotions and emotional involvement

The child's emotional relationship with his/her family (especially with caregivers) seems to influence the child's capacity for caring and possibly for an emotional response to another's situation and needs (Eisenberg 1992: 88). Modelling of altruism by adults has a greater influence on the child if there is a close bond between the adult and the child (Eisenberg 1992: 90). Thus the child complies easier to the values of the adult if there a strong (emotional) connection, relationship.

In many ways true empathy or altruism and hostile aggression draw on the same cognitive advances - namely, the child's understanding of the feelings of the other person. To be empathic and altruistic involves knowing what the other child feels and desires, then responding in terms of those feelings. Likewise, to be hostile requires an understanding of the other's circumstances and the likely effects of one's behaviour (Sroufe 1996: 127).

Thus morality can grow and develop out of positive emotions or stances such as empathy, caring, and love to serve others and to apply the "Golden Rule". But it can also develop through negative emotions such as fear (for rejection, punishment or other negative consequences), shame and outrage (e.g. against unfairness)¹⁴. Although the role of negative emotions is often shunned by progressive educators and adults, both positive and negative emotions play a role in the development of the moral consciousness.

3.3.5.3 Morality develops through the example modelled by adults

"The most persuasive moral teaching we adults do is by example: the witness of our lives" (Coles 1998: 30)

¹⁴ Psychologists generally consider altruistic motivations (sympathy or empathy to others and/or a desire to adhere to internalized moral principles) for social behaviour to be morally superior to egoistic motivations (to avoid punishment, to obtain rewards or social approval, and/or to reduce one's own negative internal states, e.g. guilt or distress) (Eisenberg 1992: 3).

A child is shaped at the very start of life by the values of certain adults: an attitude of caring, lived out daily by parents will help to develop the Golden Rule. The child and learner is an ever-attentive witness (on a conscious and unconscious level) of adult morality, of the teacher's /parent's behaviour: how we go about our lives, making choices, addressing people, showing in action our assumptions, desires, and values. How one lives and how one behaves toward the child, becomes the child's moral experience: what matters and why, what doesn't matter, how one ought to talk and behave towards others, how one ought to think of them and oneself¹¹⁵. Value and character education are taught by example: taken in slowly and accumulatively by children and learners. Parents saying but not living values, are very confusing to the child: children find it difficult to reconcile the opposing values in what parents and adults often speak and enact.

3.3.4.4 Morality develops through the culture's social values and Zeitgeist

The social milieu in which a child lives influences his/her moral development: the (often unexpressed) philosophy of a community¹¹⁶ expressed in the lives and attitudes¹¹⁷ of parents, teachers, adults and peers influences the type of education and role modelling a child receives¹¹⁸. The cultural milieu can also be important: in some cultures people are more cooperative than competitive, or more other-orientated than self-orientated¹¹⁹ (Eisenberg 1992: 79).

Cultural values are also carried powerfully by the communication media like newspapers, radio, television, and even books. Coles (1998: 106) feels that children have moral curiosity and imagination which can be fed through films, stories, histories, etc. The heart of teaching and education should have to do with expression, consideration, discussion, amplification -

¹¹⁵ These contextual experiences are actually character-in-action lessons for children.

¹¹⁶ E.g. childcentered or adultcentered discipline.

¹¹⁷ E.g. egoistic or altruistic.

¹¹⁸ Children learn much about sharing, helping, and comforting activities from their social world (Eisenberg 1992: 63).

¹¹⁹ See Chapter 2, par. 2.1.2.1. African cultures are more society orientated.

reflection upon the complexity, ambiguity, inconsistency, and variation of this world's events.

3.3.5.5 Morality develops through loving discipline

How the child is nurtured and disciplined is important for the development of internalized moral values. The child's emotional relationship with his/her family (especially with caregivers) seems to influence the effectiveness of parental disciplinary practices (Eisenberg 1992: 88).

Research has shown that some disciplinary techniques are more effective than others in stimulating and enhancing internalized moral development. Eisenberg (1992: 95-98) discusses two kinds:

- Inductions, i.e. reasoning in the service of discipline;
- Power-assertive discipline.

3.3.5.5.1 Inductions

Inductions frequently consist of the adult's pointing out the consequences of the child's behaviour for others. Inductions that point out others' feelings and needs, that call attention to the harm done by the child and that encourage the child to make reparation and consider the victim's feelings, seem to be highly effective in promoting social-moral development. Reasons given for the effectiveness of inductions are¹²⁰:

- By directing children's attention to others and their needs and emotions, children are encouraged to take the perspective of other people. Inducing children to have empathy with others seems to be effective in developing altruism;
- Inductions provide reasons for behaving which a child can remember and later apply to new situations;
- Inductive discipline communicates the child's responsibility for his/her own behaviour;

¹²⁰ Inductions may not be equally effective for all children: e.g. a history of punitive discipline seems to weaken the positive effects of inductions. Positive results are only acquired if inductions are used by mothers who typically do not use punitive discipline. Furthermore inductions are also more effective with children who have a history of exposure to inductions than for children who usually received punitive discipline (Eisenberg 1992: 96-97).

- Induction provides the child with a controlled, caring model for imitation;
- Induction creates an optimal learning situation: a child learns best when not overtly emotionally (negatively) aroused, e.g. scared, angry.

3.3.5.5.2 Power-assertive (Punitive) discipline

Power-assertive discipline includes corporal punishment, the deprivation of privileges, or threats of either of these. The effect of power-assertive discipline techniques are dependent on variables such as the severity of the discipline, and the quality of the parent-child relationship¹²¹. Excessive use of punitive discipline is associated with low levels of social-moral development in children.

The negative results of the excessive use of power-assertive discipline are:

- The modelling of aggressive behaviour which children may imitate;
- Children learn to focus and to be motivated by their own needs (avoidance of unpleasant punishment) rather than to develop empathy with others (to understand and please their parents wishes). Thus they will not internalize values related to altruism.

Peck (1989: 19) stresses the importance of consistent, meaningful and loving discipline. He points out that often undisciplined, destructive and disorganized children grow up to be undisciplined, destructive and disorganized adults, not because of never been disciplined, but due to "undisciplined" (inconsistent, illogical, and therefore meaningless and senseless) discipline. This is the result of the role modelling of parents who are undisciplined themselves (1989: 21) and, even more important, who fail to demonstrate love and give time to their children. Good discipline requires time - e.g. thoughtful consideration of options, demonstrating and prompting the desired qualities and behaviour¹²². Love implies that one values something,

¹²¹ "If power assertion is used in a measured and rational way by warm, supportive parents who usually use other forms of discipline, it may not have detrimental effects on the child's pro-social [social-moral] development" (Eisenberg 1992: 89).

¹²² We honour our children by taking the moral and spiritual side of their lives seriously and by thinking how we might respond to it with tact and intelligence.

and therefore spends time with it, enjoying taking care of it¹²³. The experience of consistent parental love and caring fosters a deep internal sense of the child's own value as well as a sense of security which are prerequisites for emotional and moral growth. The lack of love has the opposite effect: feeling unvalued, worthless and insecure (Peck 1989: 25). Children who experience these negatives stay immature, self-centred¹²⁴ and demonstrate a lack of self-discipline and respect and empathy towards others.

3.3.6 A Trajectory of Emotional Development

There are important changes in moral judgement and behaviour as result of the maturing process of the child. These changes reflect the normal course of moral development and offer guidelines for educational intervention. The study of moral development is very much the study of how aging alters children's ideas about right and wrong and, along with these ideas, their emotional and behavioural responses to moral concerns¹²⁵.

Preschoolers use more self-centred and needs-orientated reasoning; elementary school children's judgements start to reflect concern with others' approval and stereotypic conceptions of "good" and "bad" behaviour; while high school students frequently verbalize reasoning, reflecting self-reflective empathy (role taking, sympathy, concern with the consequences of one's behaviour for others) as well as using modestly abstract principles and internalized affective reactions (e.g. guilt or positive feelings) (Eisenberg 1992: 30).

Eisenberg (1992: 31) compiled a table of five levels of prosocial (a willingness to assist and help others) and moral reasoning and how it changes with age:

¹²³“(W)hen we love children; we spend time admiring them and caring for them. We give them our time” (Peck 1989: 22).

¹²⁴ Their own emotional needs are too pressing to consider other people's.

¹²⁵ E.g. children become more altruistic with age, more capable of understanding others' perspectives, and more capable of understanding and internalizing abstract values (Eisenberg 1992: 32).

3.3.6.1 Level 1: Self-centred and self-focussed Orientation

- Self-centred and self-focussed orientation is the predominant mode of interaction with others for preschoolers and younger elementary-school children.
- Characteristics: The individual is concerned with self-orientated consequences (e.g. direct gain, reward to the self, future reciprocity) rather than moral considerations.

3.3.6.2 Level 2: Needs-oriented orientation

- Needs-oriented orientation is the predominant mode of interaction with others for many preschoolers and many elementary school children.
- Characteristics: The individual expresses (on simple, gut level) concern for the physical, material, and psychological needs of others even though these needs conflict with his/her own.

3.3.6.3 Level 3: Approval and Interpersonal Orientation and/or Stereotyped Orientation

- Approval and interpersonal and/or stereotyped orientation is the predominant mode of interaction with others of some elementary and high school children.
- Characteristics: The individual expresses concern for others' approval and acceptance and/or stereotyped images of good and bad persons and/or behaviours.

3.3.6.4 Level 4: Selfreflecting empathetic orientation, later transitional level

- Selfreflecting empathetic orientation is the predominant mode of interaction with others for a few older elementary school and many high school children. Later the transitional level is the predominant mode of interaction with others for a minority of people high-school age or older.
- Characteristics:
 - Selfreflecting empathetic orientation: The individual's judgement includes evidence of self-reflective sympathetic responding or role taking, concern with the other's humanness, or guilt or positive feelings related to the consequences of one's actions.
 - Transitional level: The individual's justifications (although not clearly and strongly stated) involves internalized values, norms, duties or responsibilities,

concern for the condition of the larger society, or the necessity of protecting the rights and dignity of others.

3.3.6.5 Level 5: Strongly Internalized Stage

- The strongly internalized stage is the predominant mode of interaction with others for only a small minority of high school students and no elementary children.
- Characteristics: The individual's justifications involve internalized values, norms, or responsibilities, the desire to maintain individual and societal contractual obligations or improve the condition of society, a belief in the rights, dignity and equality of all people. Positive or negative feelings relate to the maintenance of self-respect for living up to one's own values and accepted norms.

These different levels of moral development are important variables in education. Every teacher should be aware of the stages, characteristics and their implications. Failure to realize the moral developmental stage of the young while working with them, could lead to inappropriate responses, instructions and evaluation.

3.3.7 Morality and Music

"Music should belong to everyone ... music is a spiritual food for which there is no substitute ... there is no complete spiritual life without music ... there are regions of the human soul which can be illuminated only through music" (Earl 1998a).

Music's power to stir emotions can result in influencing people (morally) positively or negatively. In the Pythagorean period the power of music to corrupt the spirit was observed; "different types of music were observed to elicit different types of responses, not all of which were considered morally beneficial or desirable"¹²⁶ (Stubley 1992: 5). The Greeks (quoted by Storr 1992: 41) believed that music "could alter the characters of those who studied it, inclining them toward inner order and harmony". Storr (1992: 45-46) accepts the Greeks' (Plato and Aristotle) views

¹²⁶ Plato (quoted by Stubley 1992: 14, footnote 10) classified music in terms of the moral effects of the different modes. Music in certain modes was not considered appropriate in sacred contexts because it tended to elicit "unseemly" behaviour.

on music and arts and states that they are not outdated, are just as worthy of critical appraisal today as in their times, and agrees that music can be used for good or evil ends.

Over the ages music had been used to help promote ideological beliefs; usually by exploiting the basic human need to belong and feel part of a social group (Storr 1992: 47). The Nazi's are known for their use of music to unify the Germans in their quest for race purity and to strengthen them in their beliefs of superiority. Storr (1992: 46) refers to the way in which music was used to prepare and arouse the emotions of crowds for Hitler's speeches, facilitating the overriding of logical and critical judgement, and thus promoting blind surrender to the feelings of the moment. Critics of rock music, such as Allan Bloom (quoted by Storr 1992: 45), lament the negative effects of rock music on students¹²⁷, while totalitarian regimes, such as Stalin's Russia, often ban the music they regard as undesirable or undermining the state's policies. Although such censorship is usually regarded as deplorable by Westerners and intellectuals, "it does imply some recognition of the power and importance of music in the lives of ordinary people" (Storr 1992: 46).

Our over-rationalized way of thinking, music's freely availability, and the failure of politicians and even educationalists to take music seriously, promote an attitude of taking music for granted and an underestimation of music's power for good or ill (Storr 1992: 45). Music *is* a powerful tool to influence people morally. This aspect should be put to use in education (with great caution to avoid misusing it) through a caring relationship with and respect for learners, to develop learners' positive moral consciences and values.

¹²⁷ Herman (1982) documents in his book the influence of rock music on the negative and unhappy life styles of rock performers. He (1982: 112) refers to an occasion where the pop star Jimmy Hendrix in his last concert revealed unacceptable aggressive reactions to his audience's cheering and admiring by shouting to and swearing at them: "F*** you, f*** you!"

3.4 Csikszentmihalyi's "Optimal Experience" / "Flow" theory

As already mentioned in Chapter 2, Plato (quoted by Elliott 1995:22) was interested in people's attraction to music, painting and poetry, the nature of this attraction and what it reveals about human nature. There is a demonstrated importance of music practice for people¹²⁸ despite lack of obvious evolutionary or biological purposes.

Elliott (1995: 109) identifies three characteristics of music making:

- (1) the likely presence of specific human tendencies or needs;
- (2) that these human tendencies may be several different important ones and not a specific one;
- (3) that music endeavours give rise to positive or satisfying experiences which are rewarding in themselves.

Reimer (1989: 52-53) asserts that through music and the other arts people discover a sense of meaning, self-understanding and "inner development" which results in greater self-knowledge. Several prominent thinkers (quoted by Reimer 1989: 53, Csikszentmihalyi & Csikszentmihalyi 1988a: 4-5, Abeles et al. 1984: 164) focus on this quality of self-understanding and self-growth: John Dewey (self-unification), Leonard B. Meyer (individualization), Abraham H. Maslow (selfactualization and peak experiences), Paul Tillich (integration of the personality). Reimer (1989: 52) thus regards music (as art) experiences as "... related to the experience of life at the deepest levels of life's significance"¹²⁹.

3.4.1 The Characteristics of "Flow"

Csikszentmihalyi's "flow" theory (1993: 176) explores the kind of optimal experience that people seem to derive from a wide spectrum of activities and he terms it "flow" - describing it as "concentration, absorption, deep involvement, joy, a sense of accomplishment". "The qualities

¹²⁸ All known cultures and peoples make music (Storr 1992: 1).

¹²⁹ "There is no more powerful way for humans to explore, embody, and share their sense of significance of human life than through the making and experience of art" (Reimer 1989: 67).

of this experience seem to demonstrate themselves when a person is totally and rapturously absorbed in an activity ... during an experience of flow an individual experiences a heightened sense of vitality, alertness, strength, control, satisfaction and even transcendence. It occurs most often in jobs or activities¹³⁰ where there is an optimal level of engagement” (Armstrong 1993: 188). Flow is also an autotelic experience (rewarding in and of itself) while the specific content of activities producing flow vary from culture to culture (Csikszentmihalyi & Csikszentmihalyi 1988a: 8-10).

These kinds of experiences develop out of the needs of human beings: the self-aware, self-directed, and teleological human organism not only has biological and social deficiency needs, but also achievement needs. “As human beings, we have a drive to know our own capacities, to bring order to consciousness, .. to gain self-knowledge” (Elliott 1995:113). Aristotle (quoted by Gardner 1983: 3-6) says “All men by nature desire to know”. Maslow (quoted by Csikszentmihalyi & Csikszentmihalyi 1988a: 5) calls this motivation and the need to discover one’s potentialities and limitations through intense activity and experience, “self-actualization”. Sroufe (1996: 99) points out the tendency of even infants to move toward incongruity and to find pleasure in cognitive challenges. Piaget (quoted by Sroufe 1996: 99-100) says an infant begins life already as an active participant in his or her own development, seeking stimulation and engaging in novel experiences. With development the infant becomes an increasingly active agent, producing as well as mastering the situations that promote both cognitive and social (and thus emotional) growth. The observation of this mastery principle in action, complete with the emotions of pleasure, delight, and joy, promotes a very different view of the developing child than one emphasizing external reward; development (self-growth) is its own impetus (Sroufe 1996: 100).

The central goal of each self is to order, strengthen and support the self; this happens often through pursuing activities that are absorbing, demanding and self-fulfilling (Elliott 1995: 113). Optimal experiences arise when we actively seek out and take up challenges that match and extend our capabilities and skills. These experiences give feedback to and strengthen the self,

¹³⁰ “[D]epending on the skills a person [has] ..., different activities will provide enjoyment and lead to complexity” (Csikszentmihalyi 1993: 176).

provide self-knowledge, satisfaction and enjoyment, and enhance the self-esteem (Elliot 1995: 115-116). “The most powerful drive in the ascent of man is his pleasure in his own skill. He loves to do what he does well and ... he loves to do it better” (Bronowski quoted by Elliott 1995: 114).

The characteristic dimensions of the flow experience are (Csikszentmihalyi 1993: 179):

- Perceived high challenge and high skill: The opportunities for acting decisively are relatively high, and they are matched by one's own perceived ability to act¹³¹;
- Perception of clear goal(s): an objective is distinctly defined;
- Perception of unambiguous and immediate feedback: one knows how well one is doing;
- Merging of action and awareness; single / "one-track" mindedness;
- High level of concentration on the task at hand: irrelevant stimuli disappear from consciousness, worries and concerns are temporarily suspended; absorption and deep involvement;
- A sense of potential control: “Knowledge (know-how) is the key to enjoyment and control” (Elliott 1995: 117);
- Loss of self-consciousness and experiencing of self-awareness, transcendence of ego boundaries, a sense of growth and of being part of some greater entity;
- Altered sense of time (which usually seems to past faster);
- Experience becomes autotelic: If several of the previous conditions are present, what one does becomes autotelic (worth doing for its own sake).

3.4.2 The Benefits of “Flow”

The beneficial consequences of flow are many: an enhanced quality of life, greater creativity, more peak performance, better talent development, higher productivity, enhanced self-esteem, stress reduction, as well as an application to clinical and rehabilitation situations. These advantageous or profitable outcomes of the optimal experience make the flow model relevant to various forms of education, occupational uses, consumer behaviour and advertising, play and

¹³¹ In other words personal skills or potency are well suited to given challenges.

leisure, psychotherapy, and various forms of rehabilitation (Csikszentmihayli 1988a: 12-14).

“Flow” (and the positive states that typify it) is part of the healthiest and best way to teach: motivating from inside (intrinsically) rather than by threat or promise or reward (extrinsically) (Gardner quoted by Goleman 1996: 94). “Activities that generate flow experience are selfrewarding, ... [they] engender motivation which continuously emerge with ongoing engagement, significantly contributing to sustained inquiry and learning” (Custodero 1998: 2). It takes pushing and stretching the limits of one’s ability and skill, and raising the difficulty of the challenges to sustain flow: learners that are successful in “matching demanding opportunities for action with their personal skills are on their way to a complex personal development ... to a rich and rewarding life” (Massimini & Carli 1988: 286-287)¹³².

3.4.3 “Flow” and Musical Experiences

Musical experiences are often “flow” experiences; music making and music listening are major and unique ways of experiencing “flow” and, therefore, of achieving self-growth, self-knowledge, the development of self-esteem, and a deep sense of satisfaction and enjoyment. Music teaching should aim “... to reconnect musicing,¹³³ listening, and musical experiences with the core of what it means to be human” (Elliott 1995: 126). These are the central, primary values of music making and listening as human pursuits on which all other purposes and expressions (cultural, religious, moral) of music making and listening are built (Elliot 1995: 120, 125). “[S]elf-growth, self-knowledge, and musical enjoyment are the aims of music education overall and the primary goals of every music teaching-learning episode” (Elliot 1995: 122).

This is true because most musical practices offer music makers the necessary conditions to experience flow (and thus greater self-knowledge), i.e. through multi-dimensional musical challenges and the ongoing development of musicianship (skill) required to meet the challenges

¹³² “[O]ne feels best about oneself when one is capable of meeting life’s challenges and has the skill necessary to handle the tasks of life” (Wells 1988: 327).

¹³³ Elliott’s (1995: 49) term for music making.

of a given musical practice. Optimal music teaching increases learners' strategic musical judgement abilities. This enables learners to set short-term and long-term goals for themselves according to a specific musical tradition and which in turn enables feedback on their progress. Music making practices can lead to a deep involvement and one-track mindedness with high levels of concentration and absorption. This often results in a sense of control, a sense of growth and of being part of some greater entity, with a loss of self-consciousness, an altered sense of time, and autotelic experiences: "Performing, improvising, composing, arranging, conducting - are all worth doing for the doing itself, ... "for the sake of the self" (Elliott 1995: 121).

Custodero (1998:126-127) investigated the qualities of preschool children's experiences in music learning activities. Observing them she found that young children's musical experiences show them to be "highly (self)challenged and focussed, ... (revealing) a clear perception of goals and an awareness of their ability to achieve those goals, doing and thinking merged and there was a loss of self-consciousness". Her conclusions (1998: 135-136) are *inter alia* that the musical activities which generated the most flow, enjoyment and involvement were those which provided clear and unambiguous feedback, and a sense of potential control through perceived opportunities for action and, furthermore, that children are agents of their own learning; modifying their own challenge levels by anticipating, expanding and extending teacher-initiated activities.

The pedagogical implications of Custodero's (1998: 137-138) research results are:

- Four-to-five year old children require longer blocks of time to discover, self-correct, expand, and extend their musical experiences; they appear to need more time to perceive challenges and adapt adult-initiated musical activities to meet their own needs. Csikszentmihalyi's (quoted by Custodero 1998: 137) opinion that propensity toward flow experience is a meta-skill which develops early in life, supports this theory about the development of young children's abilities to self-regulate their own learning processes.
- Results indicate new material to be less flow-facilitating. Care should therefore be taken that the majority of musical activities should be relatively familiar. The data also suggests adding complexity or novelty to activities five weeks after their initial presentation to the class, as the optimum flow experience for repetition of material was 2 - 4 weeks.
- Learners experience flow in music lessons, both in the group and one-on-one settings. Both social contexts seem important: The group experience helps young learners to model or imitate their peers and helps sustain flow through shared experience, while the

one-on-one experience with the teacher provides immediate and unambiguous feedback about their progress and so facilitates flow.

- The teacher should be careful and avoid unsolicited intervention. Interrupting children's involvement with their own process impairs their ability to sense potential control of the task and impedes flow.
- The physical manipulation of instruments (playing on instruments) seems to enhance learners' perception of challenge, achievement, control and therefore stimulates flow experiences.
- Learners experience flow in activities in which they can assist as partners in the task-constructing process.

3.4.4 In Conclusion

Music is called our “first art”: sound (including musical sound) has few rivals for the attention and cognition of the human fetus and is one of the essential and primary connections between ourselves and our world¹³⁴, even before our birth (Elliott 1995: 127). Sound, furthermore, has the ability to be continuously and omnipotently present and to surround and penetrate our consciousness, to foster intimacy, even without us consciously paying attention to it. There is thus a profound difference between listening and looking: “Listening is centripetal; it pulls you into the world [of sound]. Looking is centrifugal; it separates you from the world [from the objects]” (Stephan Handel quoted by Elliott 1995: 126)¹³⁵. Bowman (quoted by Elliott 1995: 127) concludes that listening is a “truly distinctive mode of construing and constructing the world”.

The conditions of musical flow experiences (as sound and listening experiences) are unique and specific to music making and listening, involving challenges and thought processes that are entirely different from those required for any other endeavour or any other kind of artistic

¹³⁴ “[A]uditory perception prompts [the infant in the womb’s] first realization that there is something beyond itself to which it is nevertheless related” (Storr 1992: 9).

¹³⁵ Another interesting and important difference is that “there is a closer relation between hearing and emotional arousal than there is between seeing and emotional arousal” (Storr 1992:26).

experience¹³⁶. The conscious contents (cognitive and affective) of musical experiences differ significantly from other forms of experience and are unique to music practices (Elliott 1995: 126). This unique characteristic of musical experiences for moulding and changing consciousness (and therefore the brain) in ways that no other knowledge or experience domain can, is an important motivation for presenting music to each and every learner.

Music is important as our “first art”. Musical flow experiences are unique in giving a specific kind of self-knowledge. No other domain provides this self-knowledge - which makes music an important pursuit for every learner (Elliott 1995:130). Musical intelligence is an autonomous ability: “an autonomous intellectual realm” (Gardner 1983: 99). For some learners this is their strongest ability and thus their best or optimal opportunity to experience flow, and thereby increasing their self-growth, self-knowledge, self-esteem, fulfilment, etc. Music teaching therefore deserves a specific, special and essential place in education and should not be drowned out or diminished in importance by an umbrella approach such as “arts education”.

3.5 Armstrong’s Twelve Characteristics of a Genius

“It is nothing short of a miracle that the modern methods of instruction have not yet strangled the holy curiosity of inquiry” (Einstein quoted by Armstrong 1987: 3).

3.5.1 The term “Genius”

In ancient times everyone was considered to possess inner genius. It was a kind of guardian spirit that accompanied a person through life and helped one overcome odds and achieve personal heights (Armstrong 1993: 2). Armstrong (1998:2) uses the word “genius” in threefold sense as “giving birth to”: (i) the individual’s potential - which may be developed by discovering the (ii) joy in learning - which becomes the driving force for (iii) intrinsic motivation.

¹³⁶ “Lévi-Strauss (quoted by Storr 1992: 6) affirms that music is in a special category compared with the other arts ...”, while Schopenhauer (quoted by Storr 1992: 128) asserts that “music is certainly an independent art; ... it is the most powerful of all the arts ...”.

Armstrong (1998: vi) believes that genius in this sense is that very deepest source which drives the learning process in every child. The task of the teacher is to support and to assist the learner to find his/her “inner” genius so that by exploring and fulfilling these learning and living capabilities, the learner can experience personal fulfilment and be of benefit and profit to others in the community.

3.5.2 The Qualities and Characteristics of Genius

Armstrong (1998:15) defines the twelve basic qualities of genius (which children characteristically and naturally possess) as: curiosity, playfulness, imagination, creativity, wonder, wisdom, inventiveness, vitality, sensitivity, flexibility, humour, and joy. He deduces these qualities from a theoretical basis which encompasses neurological, evolutionary, biographical, and phenomenological perspectives. Because these qualities are very compatible with and applicable to music making and music experiences in the classroom, their role in enhancing learning in music and other domains to facilitate the development of balanced and fulfilled adults will be explored.

3.5.3 The Factors that Inhibit “Genius” Qualities

These genius qualities may be inhibited or “shut down” by negative input from (Armstrong 1998: 27-45):

- the home, e.g. emotional dysfunction, poverty, “fast-track” lifestyles and rigid ideologies;
- the school, e.g. standardized testing and grading, labelling and tracking, uninspiring textbooks and routine worksheet learning, tedium and a neutral or flat class atmosphere;
- the popular media, e.g. stereotypical images, insipid language, and mediocre content.

Armstrong (1994: 23) calls these discouraging, negative and “shut down” experiences or “paralysing experiences”.

3.5.4 The Factors that Stimulate “Genius” Qualities

In contrast these characteristics may be awakened and stimulated by the teacher (Armstrong 1998: 48-69):

- being an inspired and “genius” role model, modelling and experiencing these qualities in his/her own life,
- providing genius/enquiring experiences for the learners (even if the material is not necessarily immediately relevant to the existing curriculum), and
- creating a genial, conducive to growth or even “festive” climate in the classroom¹³⁷. This positive class atmosphere can be created by giving learners the freedom to choose (choices are carefully designed by the teacher) and so enhance the perception of potential control in learners, open-ended exploration, freedom from judgement, while honouring each learner’s experience and believing in each learner’s unique genius, expressed in highly individual ways.

3.5.5 The Importance of “Genius” for Optimal Learning

Armstrong (1998:25) stresses the importance of these qualities in optimizing learning and actualizing the learners’ potential. Often the teacher as adult looks down on these “childish” qualities and behaviour, disregarding and ignoring their (educational) value in the learner’s learning processes. Armstrong (Ibid.) regrets the undervaluing of these qualities once the routine of the school year gets underway, and says they instead need major attention.

Many of these qualities have a strong emotional or affective component which is very important in optimal learning. The importance of emotions for successful learning and thinking are increasingly being recognized and emotional stress is known to inhibit the capacity to learn (Goleman 1996: 27). On the other hand it is thought that events and situations which arouse emotional involvement are remembered more easily (Goleman 1996: 21). Those assessing cognitive growth in infants (e.g. Piaget and others) repeatedly rely on interest, surprise, and other expressions of affect to determine the level of cognitive performance (quoted by Sroufe 1996: 130). Furthermore, in harmony with Csikszentmihalyi’s “flow” theory, all the possible,

¹³⁷ A positive class atmosphere can facilitate what Goleman (1996: 8) calls “hope” and “optimism” in the attitude of the learner and foster self-efficacy.

different and potential capabilities and intelligences are maximally captured when a person is emotionally addressed and involved: “a sense of exhilaration, energy, and fulfilment that is more enjoyable than what people feel in the normal course of life (Csikszentmihalyi 1988: 29), “... flow is characterized by higher levels of motivation, cognitive efficiency, activation, and satisfaction”; “... (it) facilitates the fulfilment of individual potential” (LeFevre 1988: 307).

The logic of the emotional mind (which is associative) is often referred to as the logic of the heart, the logic of children¹³⁸, and the logic of certain kinds of knowings like the arts, religion, myths, etc. These knowings are described by Freud (quoted by Goleman 1996: 209, 294) as the mode of “primary processes”. The brain’s structure allows a dual reaction to sensori-emotional input: subconsciously (via the amygdala) and consciously (via the prefrontal cortex) (Goleman 1996: 17-18). It is therefore possible to be subconsciously positively or negatively influenced (even more so with children) without the cortex consciously being able to explain why. This stresses the importance of the emotional content and subtext in the learning processes. An emotionally positive classroom climate, together with the perception in learners of being accepted and individually honoured, and an interesting, exciting “vibe” in teaching, all influence learners on a “subliminal first impression” level. This results in a more open mind set even before they can cognitively register whether the information taught is interesting or boring. Although these impressions can later be changed as the result of relevant cognitive information, they enhance (when positive) or encumber unnecessarily (when negative) the teaching-learning exchange. The latest discoveries of research on the inner working of the human brain, supports this and militates against ignoring genius qualities in the classroom, flat and neutral classroom ambiance, and boring, uninspiring and routine teaching (Armstrong 1998: 1-25).

3.5.6 The “Genius” Qualities Described

The psychologist Montagu (quoted by Armstrong 1998:19) is convinced that the psychological

¹³⁸ Rudolf Steiner (quoted by Armstrong 1987: 98) is of opinion that up to the age of fourteen years the feeling life predominates over the mind.

genius qualities are very valuable to humans¹³⁹ and should be cherished, nurtured and cultivated (especially in the classroom) if we as a species want to continue to thrive. A description of each quality and a focus on their usefulness in the classroom follows:

3.5.6.1 Curiosity:

Curiosity is an inborn intrinsic quality of all children and should be explored and employed by the teacher in the teaching situation. As a small child it manifests as a curiosity about the world, as an elementary child the curiosity branches out into *inter alia* hobbies, pastimes and collections, and during adolescence it is replaced by a more subterranean curiosity about life, death, love, self, truth and other big questions about life (Armstrong 1998:3). Teaching situations should strive to engage learners through stimulating their curiosity. Children are also naturally curious about sound¹⁴⁰ and music: the production thereof, the timbres of different sounds and instruments - all which can be explored in music making and teaching.

3.5.6.2 Playfulness:

“Learning is the greatest game in life and most fun” - Anonymous quoted by Glenn Damon (Source Unknown)

Playfulness demonstrates itself in the way children reinvent the world in their playing by internalizing social structures and roles, mirroring historical events, work through emotional conflicts, develop and tests hypotheses about their world, etc. (Armstrong 1998:4). Goleman (1996: 208) points out that children often spontaneously play or act out in games highly stressful events, which actually facilitates emotional relearning and healing. A powerful example of this quality in childrens’ play is the singing game “ring’o ring’o roses” which is believed to have originated during the Black Death of London in 1666. Children in their play acted out the different aspects of this tragedy:

ring’o ring’o roses - “describes the open sores of the sick and dying”,
pocket full of posies - “refers to the flowers carried to ward off the stench”,

¹³⁹ E.g. for survival and adaptation in future.

¹⁴⁰ Sound being the medium of their first contact with the outer world even while they were still in the womb (Elliott 1995: 127).

attishoo - “imitates the rapid gasps of the condemned”,
we all fall down - “is for grim death itself” (Menuhin et al. 1979).

Another example of this phenomenon is an Afrikaans rope jumping game from South Africa: “Tieng tong kelossie”¹⁴¹, from the so-called coloured community, which deals with the harsh realities of life in “calling a spade a spade” language:

Ek vra 'n stukkie brood - I ask for bread,
daar is nie botter nie - there's no butter”,
ek vra 'n bietjie tee - I ask for tea,
daar is nie suiker nie - there's no sugar,
ek vra 'n stukkie stukkie patat - I ask for sweet potato,
toe skop sy onder my gat - she kicks my backside (“ass”),
ek vra 'n stukkie frikkedel - I ask for a meat ball,
toe sê sy “Go to hell!” - she says “Go to hell!”

Play is a powerful learning tool. There is much truth in the saying: Learning is most effective when it is fun. According to Csikszentmihalyi & Csikszentmihalyi (1988a: 5) play is clearly intrinsically motivated. “Whatever its evolutionary significance and adaptive value might be, people play because it is enjoyable”. Playfulness as funloving expression is likely to come up unexpectedly during the classroom day and should ideally be used by the teacher to enhance and vivify learning. It should be promoted and encouraged as an attitude toward life; some aspects of it (e.g. optimism and hopefulness) can be viewed as traits of emotional intelligence. Playfulness is relatively easy to accommodate in music teaching through i.a. singing games, improvising on instruments and making up musical stories - research, furthermore, confirms that singing and sound production are already a natural feature of young children's play¹⁴².

3.5.6.3 Imagination:

It is well known that children have vivid imaginations. This ability can be employed in teaching by letting learners write stories, put on plays, create works of art, etc. It may also be extremely helpful as learning tool for especially the more creative and spatially intelligent learners. In music teaching it can be applied through visualization of songs, dramatizing music stories, imagining

¹⁴¹ These words being a sound imitation of the lunch bell's ringing. See Appendix A:1. for the notation.

¹⁴² See Chapter 2, par. 2.1.2.2.8.

“pictures” for musical concepts and/or for musical terms like “piano” or “allegro”.

3.5.6.4 Creativity:

This designates the capacity to give birth to new ways of looking at things, the ability to make novel connections between disparate things, and the knack for seeing things that might be missed by the traditional way of viewing life. Children and adolescents, being relatively new to life, are naturally creative because they haven’t been conditioned by the conventional attitudes and assumptions of society.

An illustrative example of this principle is to be found in so-called Negro Spirituals: the reactions and compositions of the African-American slaves who were “new” to the Bible and Christianity. The Spiritual “Dem Bones” which refers to the “Vision of the Valley of Dry Bones” in Ezekiel 37, demonstrates this creativity and a vivid imagination.

In Ezekiel 37: 7 there are these “dry” words: *there was a noise, and behold, a rattling; and the bones came together, bone to its bone.* These words were “translated” by the creativity of “Dem bones” creator(s) into *The foot bone connected to the ankle bone, the anklebone connected to the legbone, etc. till up to the neck bone connected to the head bone*”, all sung to a rising scale melody¹⁴³.

Teachers should try to develop and encourage this way of looking past traditional and typical ways to new, original and novel ways of thinking by using *inter alia* learners’ promptings, questions, remarks, as well as techniques like free association of ideas. Young children’s play (which are usually accompanied by vocal improvisations)¹⁴⁴ often demonstrate their imaginative creativity. In music the teacher can employ this feature by giving opportunities for musical improvisations for stories and poems, creating melodies, etc.

¹⁴³ The catchy refrain of “Dem Bones” (using only the first three notes of a major scale!) was used as a television advertisement jingle for Firestones Tyres as “Dem stones, dem stones, dem Firestones” by an imaginative advertising agent, using some “childlike qualities” in a creative venture.

¹⁴⁴ “Very young children have a strong tendency to accompany play with their own musical improvisations” (Wilson 1990: 13).

3.5.6.5 Wonder:

“The purpose of art is the gradual, lifelong construction of a state of wonder and serenity” (Glenn Gould quoted by Judy 1990: 288).

An encounter with the mysteries of life and revelling in it: myths, fables and the arts are highways to the experience of wonder. Wonder provides a dual experience: cognitively (“I wonder how it works”) and emotionally (“Isn’t it wonderful?”). Those learning experiences that have the greatest impact on learners are often those that involve awe and wonder. Gardner and others call them “crystallizing experiences”. Such experiences often happen almost accidentally in a classroom when something strikes a sympathetic chord in a learner. Teachers should get to know their learners and their interests individually to be able to provide them with stimulating experiences and learning opportunities in the different domains of preference, so creating opportunities for their learners to encounter this “wow” quality. Alfred North Whitehead (quoted by Clark 1988: 252) says about the importance and prominence of this “wonder” element in teaching and learning:

“After you understand about the sun and the stars and the rotation of the earth, you may still miss the radiance of the sunset”.

In music it may happen that teachers are so preoccupied with historical and biographical facts, technical information, terms, and music “knowledge”, that they may completely miss the experience (emotional or other)¹⁴⁵ of music for their learners. This should be avoided at all costs, as Elliott (1995: 261) stresses. Music is a natural source of wonder for young children: the arousal power of music¹⁴⁶, the different sounds and timbres, the different emotional expressions¹⁴⁷, the power to prompt movement¹⁴⁸, the attention gripping power of catchy songs

¹⁴⁵ “[M]usic can penetrate the core of our physical being. It can make us weep, or give us intense pleasure. Music, like being in love, can temporarily transform our whole existence” (Storr 1992: 4).

¹⁴⁶ Storr (1992: 24-25) discusses these arousal qualities of music.

¹⁴⁷ See Chapter 2, par. 2.1.1 for Dissanayake’s (quoted by Storr 1992: 8) argument that music originated in the (importance and relevance of the emotional content of the) verbal exchanges between mothers and babies during the first year of life.

¹⁴⁸ “Music is a stimulus for movement”. See Chapter 2, par. 2.1.2.2.3.

and jingles, the natural physical and emotional reactions experienced¹⁴⁹. These qualities of music (the ability to arouse, to intensify experience and emotions)¹⁵⁰ makes it a wonderful tool to enhance all learning.

3.5.6.6 Wisdom:

Strong and silent knowledge often comes from and develops out of “wonder” experiences. It has links with intuitive and emotional intelligence and might be developed stronger in the interpersonally and intrapersonally intelligent learners. Teachers should give opportunities in class for the development and acknowledgement of wisdom¹⁵¹; e.g. the right/better word, attitude. It may includes attitudes such as “to make the best of a situation”, and “to focus the attention on something more positive” if a situation is beyond one’s control to change. The folksong and singing game “Shoo fly don’t bother me” demonstrates this principle: although the fly is bothering me, I choose to focus my attention on feeling “like a morning star”. It may also be a question of learning to make wise decisions and to discriminate between the wisdom of different choices; a kind of knowing that is inherent in feeling (intuition) (Kellerman quoted by Sroufe 1996: 117). Through enculturation (which is facilitated by *inter alia* music) one often gains intuitive understandings of, and knowledge (i.e. wisdom) about the desired attitudes, customs, conventions, etc. of a people.

3.5.6.7 Inventiveness:

Inventiveness is closely related to creativity, but also implies a certain “hands-on” quality that might be neglected when people think about creativity (Armstrong 1998: 9). Children are naturally inventive, often applying common things for other funny, unusual or new uses or have

¹⁴⁹ “Music making is ... rooted in the body” (Storr 1992: 24).

¹⁵⁰ “Music has the effect of intensifying or underlining the emotion ... [and] causes increased arousal ...” (Storr 1992: 24).

¹⁵¹ Through development of life skills which demonstrate emotional intelligence, e.g. self-constraint and compassion.

original, “zany” thoughts. This is to be considered a normal part of maturing¹⁵².

David Elliott (1995:221) prefers to call creativity or inventiveness in children “spontaneous originality” (because it is often not intentional, informed and goal directed in a specific domain). He suggests that this should be nurtured in learners, because it may play a role in later creative achievement in adulthood. The teacher should therefore make use of this inventive facet of the process of growing up and maturing to enrich the learning experience of learners. Inventiveness can be encouraged through music teaching by *inter alia*: (i) using different materials to make instruments; (ii) creating suitable sound effects to accompany poems, stories; (iii) making “musical pictures”, e.g. by creating a (weather) storm in sound, etc.

3.5.6.8 Vitality:

This is an aliveness, spontaneity, vibrancy, enthusiasm, a being awake to the senses, responsive and alert to the environment, and being actively and passionately engaged. “The truly brilliant moments of teaching and learning are those in which deadness dies and vitality reigns supreme” (Ashton-Warner quoted by Armstrong 1998: 11). He (Ibid.) calls a creative learning atmosphere “organic chaos”. This is a difficult quality to “manage” or “allow” in a classroom and teachers often feel that they should contain it to let conventional learning take place. It is, however, often a quality which can facilitate learning. This quality is usually the “natural climate”¹⁵³ of a music classroom and should be cherished by teachers.

3.5.6.9 Sensitivity:

Sensitivity denotes a vulnerability, openness, involvement towards the senses, feelings and

¹⁵²In studying and tracing this development of increasing symbolism, abstraction and productive imagination, Greta Fein (quoted by Gardner 1982:171) identified four symbolic stages that occur between the second and third year of life: (a) decontextualization (imitation of a sequence in a context other than that in which it customarily occurs); (b) object substitution (using a wide range of objects to stand for an absent object); (c) self-other transformation (using realistic objects - like dolls - or later, unrealistic objects, to stand for the role of agent); (d) collective symbolization (a set of objects can stand for disparate elements).

¹⁵³Refer to footnote 150 above where the arousal and intensifying power of music is mentioned.

experiences of life, which enriches and vivifies learning experiences. The natural sensitivity of children allows them to be “more deeply affected by great works of art, music, dance and literature, and to be moved by the events of history and the discoveries of science and maths” (Armstrong 1998:12). Educators should respect this sensitivity of learners who can be easily influenced by poor role models and indoctrination. Handled correctly and wisely it can enhance learning and the joy of learning tremendously. Music¹⁵⁴ and other arts can have great impact and influence on children because of their sensitivity to nonverbal and symbolic modes of communication.

3.5.6.10 Flexibility:

Flexibility is the ability of children to make fluid associations, to move from fantasy to reality, from metaphor to fact, from the inner world to the outer, etc. Teachers can stimulate this way of thinking by posing unusual and open-ended questions, and following interesting questions and leads from learners. This way learners can explore a broader expanse of knowledge. It is also an important trait for an educator to develop consciously: to be flexible to adapt the prepared lesson to whatever the classroom situation demands to enhance the learning - be it following learners' promptings, presenting the lesson in a different intelligence mode, or other considerations. In music flexibility may be promoted by e.g. to limit the instruments learners may use¹⁵⁵ for producing certain sound effects.

3.5.6.11 Humour:

Humour lifts us out of the dreadful seriousness of nongenius life, breaks the tension and gives us a new perspective, a broader view of life. Teachers should not treat humour as a mere distraction from the serious business of learning, but embrace it as a tool which can release tension, break down monotony, vivify and energize, create and facilitate a cooperative and accepting environment, and can promote learning and health, as research results have shown

¹⁵⁴ Refer to Chapter 3, par. 3.3.7.

¹⁵⁵ Only the voice, or only body sounds, or only non-melodic instruments, etc.

(Armstrong 1998:14).¹⁵⁶

“Good moods ... enhance the ability to think flexibly and with more complexity, thus making it easier to find solutions to problems, whether intellectual or interpersonal ... one way to help someone think through a problem is to tell them a joke. Laughing, like elation, ... helps people think more broadly and associate more freely, noticing relationships that might have eluded them otherwise - a mental skill important not just in creativity, but in recognizing complex relationships and foreseeing the consequences of a given decision” (Goleman 1996:85).

As Shapiro (1997: 189) points out, humour is an important social skill that is one of the highest prized character traits in children and adults and can be an aid throughout life in getting along with others and coping with a wide variety of challenges and problems. Music can be used to promote humour in the classroom, e.g. playing a singing game¹⁵⁷ is an effective stress reliever and promotes good spirits and humour.

3.5.6.12 Joy:

“One of the most remarkable facts regarding human nature lies in the clear and obvious joy of infants in mastering skills and engaging the environment¹⁵⁸” (Sroufe 1996: 89)

Joy often motivates children in their most passionate play experiences; enjoyment is demonstrated in their body language and is closely connected with intrinsic motivation. Even in infants the tension generated through mental effort is expressed in positive affect (a precursor to joy), and infants exhibit a dedication to exploration, delight in discovery, joy in mastery and pride in creation (Sroufe 1996: 121 & 125). Joy in learning, in accomplishment, in mastering a task, in being involved in satisfying work or projects is a selfmotivating experience. Without joy learning is flat - “like soda pop without the fizz” (Armstrong 1998:15).

¹⁵⁶ Studies of infants found that “early laughter [a precursor of humour] to complex events is an excellent predictor [of intelligence] because it taps the motivational, attentional, affective, and cognitive capacities (e.g. the competence) of the infant” (Sroufe 1996: 130).

¹⁵⁷ E.g. “I’m singing in the rain”, see Appendix B.

¹⁵⁸ Moog (1976: 53, 59) refers to babies’ obvious delight and pleasure in hearing music through reactions such as wonder, smiling and “musical babbling”.

Joy connects with what Csikszentmihalyi calls the “flow” experience. “Flow” happens when there is an optimal match between the difficulties and challenge of the task and the abilities and interests of the learner: a too difficult task is frustrating and causes anxiety, and a too easy task is boring (Goleman 1996: 89-90)¹⁵⁹. “Humans enjoy (and seek further enjoyment in) pursuits that they find absorbing, demanding, and self-fulfilling” (Elliott 1995: 120). Goleman (1996:93) concludes that mastery of a domain or skill is spurred on by the experience of flow. As the learner makes advances in his/her knowledge and skill, so the challenge must become more complex and more difficult to balance the challenge with the skill and thus to keep the learner in flow. “Crystallizing experiences” nurture joy in learning and fuel the required persistence and effort necessary for creativity, inventiveness and mastery¹⁶⁰. This enhances self-esteem and facilitates the learners’ self engagement and their taking responsibility for their learning throughout life (Gardner 1993: 133). It follows that a learner needs joy in learning to make optimal progress and learn optimally¹⁶¹. Csikszentmihalyi’s (1993: 202) research found that “novelty, variety, and excitement provide ‘flow’ on the job”. This has important implications for the kind of challenges and the qualities of learning material which stimulate learners to get involved and to experience flow.

Csikszentmihalyi (quoted by Armstrong 1998:24-25) reports that children “have flow states all the time”, while Maria Montessori (Ibid.) regards these transformative moments as “the heart of the learning experience”. Delle Fave and Massimini (quoted by Csikszentmihalyi & Csikszentmihalyi 1988b: 212) came to a thought-provoking conclusion after sixteen dance teachers reported 100 % “flow” experience in their work: “These dancers recognize that to make the subject one teaches enjoyable is the best way to ensure learning”. This statement is supported by Mayers’ research (quoted by Csikszentmihalyi 1988: 12): “the degree to which high school students enjoyed a given course predicted their final grades better than previous measures of scholastic achievement or aptitude did”. The teacher’s task is to communicate effectively his/her

¹⁵⁹“Enjoyment appears at the boundary between boredom and anxiety” (Elliott 1995: 115).

¹⁶⁰ Experiencing a “feeling of deep involvement or ‘flow’” to use Csikszentmihalyi’s (quoted by Gardner 1993: 118) words.

¹⁶¹ Birns and Golden (quoted by Sroufe 1996: 130) found pleasure [joy] in a task “to be a better predictor of later cognitive performance than were early cognitive measures”.

own joy in learning and to present learners with appropriate challenges which will be enjoyable and intrinsically motivating. Plihal's research (as referred to by Csikszentmihayli 1988: 12) shows that the amount of enjoyment teachers get from teaching is related to the amount of attention students show in class.

Joy and enjoyment is a natural quality of music and music making¹⁶² for especially young children¹⁶³. Music should be used to facilitate all learning and the optimal development of the primary values of music education: self-growth, self-knowledge and enjoyment¹⁶⁴ (Elliott 1995: 122).

3.6 Clark's Integrative Education Model (IEM)

Clark proposes a new Integrated Educational Model (IEM) which implements brain and other research results in the classroom. She (1986:8) calls her model the "brain-based teaching or education approach" and stresses the importance of environmental experiences in the development or stagnation of the brain: "Our intellectual progression or regression may be understood as the brain interacting with the experiences of the environment to either strengthen or deny the genetic endowment" (1986: 8).

3.6.1 Principles for Brain-based Learning

According to Caine & Caine (1990: 66), brain-based teaching challenges basic assumptions about traditional education. Brain-based teaching acknowledges the important role of emotions,

¹⁶² [M]ilder arousal [such as music] are eagerly sought as life-enhancing (Storr 1992: 25).

¹⁶³ See Chapter 5, footnote 24 for Moog's (1976: 53) findings on the joyous reactions of infants to music stimuli.

¹⁶⁴ Storr (1992: 38) states that music teachers agree that enthusiasm for music becomes increasingly important for success as a child grows older. "Musically gifted children may fail to realize their full potential because their interest in music declines".

stress, and threat in learning; focuses on memory systems and motivation; questions the testing and grading definitions used, and the organizational structure of classrooms and schools. They (1990: 66-70) offer the following brain principles as a general theoretical foundation for brain-based learning:

Principle 1: The brain is a parallel processor - thoughts, emotions, imagination, and predispositions operate concurrently. Teaching should thus be integrative.

Principle 2: Learning engages the entire physiology - anything that affects our physiological functioning affects our capacity to learn. Teaching should also incorporate stress management, nutrition, exercise, and other facets of health care.

Principle 3: The search of meaning is innate - the search for meaning cannot be stopped, only channelled and focussed. "The tendency to impose order on experience is ever present. When order can be attained from novelty, incongruity, or uncertainty, through mastery or repetition, there commonly is positive affect; when the orderly flow of cognition of behaviour is inalterably interrupted, there often is negative affect" (Sroufe 1996: 48).

Principle 4: The search for meaning occurs through "patterning" - information should be presented in a way that allows the brain to extract (its own) patterns. A learner must be able to create meaningful and personally relevant patterns. Effective teaching is *inter alia* thematic teaching, integration of the curriculum, and life relevant approaches to learning.

Principle 5: Emotions are critical to patterning - what we learn is influenced and organized by emotions and mind-sets involving expectancy, personal biases and prejudices, self-esteem, and the need for social interaction: emotions and cognition cannot be separated. Emotions are also crucial to memory because they facilitate the storage and recall of information. Birns and Golden (quoted by Sroufe 1996: 130) found pleasure in a task to be a better predictor of later cognitive performance than were early cognitive measures. "Affect may be viewed at times as promoting, inspiring, or calling forth cognitive effort; positive affect plays an important role in sustaining contact with novel events (and therefore promoting assimilation)" (Sroufe 1996: 129).

Principle 6: Every brain simultaneously perceives and creates parts and wholes - good teaching builds understanding and skills over time, because it recognizes that learning is cumulative and developmental.

Principle 7: Learning involves both focussed attention and peripheral perception - the brain responds to the entire sensory context in which teaching or communication occurs. Teachers should engage the interest of their learners through their own enthusiasm, coaching, and modelling, so that the unconscious signals relating to the importance and value of what is being learned are appropriate.

Principle 8: Learning always involves conscious and unconscious processes - we learn much more than we ever consciously understand or know of, which influences our motives and decisions. We remember what we experience,¹⁶⁵ not what we are told.

Principle 9: We have two types of memory: a spatial memory system and a set of systems for rote learning - the natural spatial memory system allows for instant memory of experiences, registering our experiences in ordinary three-dimensional space. This system is motivated by novelty and is also one of the systems which drives the search for meaning. Facts and skills (especially those separated from prior knowledge and actual experience) that are dealt with in isolation are organized differently by the brain and need more practice and rehearsal (rote memory and repetition). By ignoring the personal world of the learner, educators actually inhibit the effective functioning of the brain.

Principle 10: The brain understands and remembers best when facts and skills are embedded in natural and spatial memory - information is given meaning and learning is enhanced when embedded in ordinary experiences; spatial memory is best invoked through experiential learning. Teaching should use a great deal of "real life" activity *inter alia* classroom demonstrations, projects, field trips, visual imagery of experiences and performances, stories, metaphor, drama, and the interaction of different subjects. It is important to make use of all the senses by immersing the learner in a multitude of complex and interactive experiences.

Principle 11: Learning is enhanced by challenge and inhibited by threat - teachers should try to create a state of relaxed alertness and provide an atmosphere that is low in threat and high in challenge¹⁶⁶.

Principle 12: Each brain is unique - learning actually changes the structure of the brain; the more we learn, the more unique we become. Teaching should be multifaceted in order to allow all learners to express visual, tactile, emotional, or auditory preferences. Choices should also be variable enough to attract individual interests.

3.6.2 The Four Functions of the Brain/Modes of Learning

To use the brain-based approach for optimizing the learning process and to stimulate creativity, Clark (1988: 295 - 297) advocates an integrated, holistic approach using the four functions of the

¹⁶⁵ "A student can easily learn to sing on key and learn to hate singing at the same time" (Caine & Caine 1990: 68).

¹⁶⁶ Killen (as referred to by Joseph 1999: 32) stresses the importance of teachers to create a positive learning environment (in which learners will know that their learning will be helped, facilitated - and they will not be humiliated) to achieve the aims of successful teaching with special reference to the Outcome-Based teaching model.

brain (four modes of learning) to cater for learners' unique and personal learning needs.

3.6.2.1 Cognitive Function: thinking - linear and spatial

This function includes the analytic, problem-solving, sequential, evaluative specialization of the left cortical hemisphere as well as the more spatially oriented gestalt specialization of the right cortical hemisphere.

3.6.2.2 Affective Function: feeling - emotions

This function, regulated from the limbic system, not only supports the cognitive processes, but also enhances or limits higher cognitive function. All worthwhile academic programmes should integrate emotional growth. "The capacity to engage novel aspects of the environment is a critical aspect of human adaptation, as is the capacity to elicit care. Emotion can support as well as inhibit such engagement" (Sroufe 1996: 7). According to William Gray (quoted by Clark 1986: 18) feelings form the underlying structure of thought, with emotion serving as the key to memory, recognition, and the generation of new ideas.

3.6.2.3 Physical or Sensing Function: sensing - using the senses¹⁶⁷

"Children can learn almost anything if they are dancing, tasting, touching, hearing, seeing, and feeling information" - Jean Houston (quoted by Dryden & Vos 1994: 84).

This function gives us access to our world through our physical senses: sight, hearing, smell, taste, and touch, and also includes movement and physical encoding¹⁶⁸. Having a heightened

¹⁶⁷ David Elkind (quoted by Armstrong 1987: 135) stresses in his book "The Hurried Child" the importance of plenty of opportunities to engage in free play, fantasy, and sensory-motor experiences because these activities "provide the basic building blocks for later academic work".

¹⁶⁸ "Physical encoding" refers to the important function of the senses and movement to support learning by facilitating and increasing the understanding and retention of concepts (Clark 1988: 300). Refer to Jerome Bruner (quoted by Armstrong 1987: 86) who proposes that conceptual and cognitive development moves from the body to the image to the concept. See Chapter 2, footnote 44 for Bruner's view on the physical level's importance for the development of higher order thinking skills.

ability to perceive through the senses and processing this information significantly expands our view of reality. It is therefore important to value this function of the brain and not to negate the physical side. IEM believes that the successful integration of the body and the mind is essential.

3.6.2.4 Intuitive Function: intuitive knowing

Jung says (quoted by Clark 1986: 28 & 1988: 297) intuition “does not denote something contrary to reason, but something outside the province of reason” and believes that intuition is vital to understanding. It is a sense of total understanding¹⁶⁹, of directly and immediately gaining a concept in its whole, living existence. Intuitive insights tend to come unexpectedly and suddenly, usually when relaxed and not even thinking about the subject. Although intuition is often repressed and devaluated in our Western cultures, intuitive thinking gives a person a sense of completeness and of true integration. Intuition is a function of the prefrontal cortex and facilitates planning, future thinking and insight and is possibly linked to creativity.

3.6.3 The Seven Components for successfully implementing IEM

There are seven important components for applying the Integrated Educational Model successfully (Clark: 1988: 299-302):

- *The Responsive Learning Environment*

This component views the social-emotional and the physical environment as crucial in supporting and optimizing learning.

- *Relaxation and Tension Reduction*

“Your mind can concentrate best when you are relaxed. Relaxation and concentration always go together” (Bonny & Savary 1990: 25).

Research confirms that the brain processes more and retains information longer when tension is

¹⁶⁹ “[W]e know, but we cannot tell how we know” (Clark 1988: 297).

reduced. The ambience of the classroom as well as the teacher's attitude and modelling of calm and focus have great influence on the learners.

- *Movement and Physical Encoding*

Movement, physical encoding and sensing (e.g. touch, smell, taste) strategies facilitate optimal learning by increasing understanding and retention of concepts.

- *Empowering Language and Behaviour*

Emotions trigger the production of chemicals which enhance or inhibit the thinking functions of the brain¹⁷⁰. IEM works towards building a community by positive interpersonal and intra-personal communications and which empowers learners.

- *Choice and Perceived Control¹⁷¹*

Teaching should include choice in the learning environment to foster optimal learning, as well as strategies that build the skills of decision making, the ability to align personal and school goals, as well as to foster alternative (creative) thinking and self-evaluation.

- *Complex and Challenging Cognitive Activities*

Opportunities provide for learning that allows use of both rational linear and spatial gestalt processing. Lessons provide novelty, complexity, variety, and challenge.

- *Intuition and Integration*

These are highly synthetic functions and require teaching opportunities that are multi-sensory, multi-disciplinary, integrative and encourage creativity.

¹⁷⁰ "Emotion is tied to development in other domains (like cognitive and social), the individual functions as a totality" (Sroufe 1996: 8).

¹⁷¹ Both Rogers and Maslow "agree that providing choices for students in the learning environment should enhance motivation" (Abeles et al. 1984: 194).

3.6.4 The Results of IEM Teaching

The results of the IEM are that learners have been found to be (Clark 1988: 303):

- More relaxed, more at ease with themselves and others;
- More positive, caring, and respectful of each other and their teachers;
- More creative, try more unusual solutions and engage in more alternative/creative and higher level cognitive activities;
- Initiating more learning activities;
- More positive and enthusiastic about their learning, more highly motivated;
- More independent and responsible.

Barbara Clark's model incorporates many of the aspects of the other discussed educational trends: acknowledging more than one brain function that work together in an integrated manner, imagery, "real life" teaching and integration (multiple intelligences); the importance of emotional thinking, behaving, expressing, and empathetic skills (emotional and moral intelligence); a positive classroom ambiance, creativity, and the joy of learning (characteristics of genius); and the joy in self-motivated and challenging learning experiences (flow) - all of which are integrated more or less in Outcomes-based Education and to which music is naturally suited.

CHAPTER 4: OUTCOMES-BASED EDUCATION AND CURRICULUM 2005

“The aim of education is not merely to make citizens, ... but ultimately to make human beings who will live life to the fullest” John Dewey / Cremin (quoted by Goodlad 1984: 44).

4.0 Introduction

Goodlad (1984:165-166), a proponent of the OBE model (Bonville 1997), states that education should start from the positive and optimistic pedagogical premise and the philosophy that (nearly) all children are capable of learning mathematics, science, social studies and other subjects if appropriate learning conditions are established (appropriate support, peer assistance, diagnostic testing, corrective feedback, and time). After years of research on learning, Bloom (1985: 4) came to the conclusion: “What any person in the world can learn, *almost* all persons can learn if provided with appropriate [favourable] prior and current conditions of learning”.

Curriculum 2005 is modelled on Outcomes-Based Education (which supports this assumption of “success for all”): “..... a shift from the traditional aims-and-objective approach to outcomes-based education” (DoE 1997a: Introduction paragraph 3).

4.1 Outcomes-Based Education (OBE):

OBE as an educational philosophy that proposes changes in teaching methods, instructional delivery and curriculum organization (with the primary goal to assure successful learning for every learner) has a long history of development. Several researchers trace the origins of OBE back to influential educational theories of the past, e.g. John Dewey’s progressive education (Arizona Parents 1996, Bernardo 1998), Tyler’s use of objectives to guide instruction and competency-based learning (Schwarz & Cavener 1994), John Carroll’s assertion that time is the key factor in learning (Arizona Parents 1996), Skinner’s “teaching machine” (Bonville 1997), Bloom’s principle of mastery learning (Schwarz & Cavener 1994), the movement to criterion-

referenced assessment (McKernan 1993), as well as William Spady's theories on education (Evans & King 1994, Glatthorn 1993). These influences are briefly discussed in the following paragraphs.

4.1.1 John Dewey (1859-1952)

The American philosopher, psychologist, and influential educator of the 20th century, John Dewey, viewed the "old" education system as:

"..... predominantly static in subject matter, authoritarian in methods, and mainly passive and receptive from the side of the young. ... the imagination of educators did not go beyond provision of a fixed and rigid environment of subject matter, one drawn moreover from sources altogether too remote from the experience of the pupil" (Dewey quoted by Flanagan 1994).

Dewey's pragmatist philosophy stresses the priority of experience over theory. We learn to think and reason by thinking and reasoning, by tackling real problems which arise in our experience (Flanagan 1994). Dewey asserts that learners would develop the skills they required through carefully arranged direct experiences. He opposes memorizing information and rote learning, valuing concepts and processes more than factual information. Dewey provides the intellectual foundation for the progressive education philosophy.

The emphases of Dewey echoed in OBE:

- The teacher as facilitator of the learning process: teachers should act as guides and cooperative workers (Dewey quoted by Flanagan 1994);
- A child-centred approach: education must begin with and build upon the interests, needs and concern of learners; thus the development of self-growth¹;
- Contextual learning - anchored in real life² ;
- Integration of thinking (cognitive knowledge) and doing (skills), the learning experience must provide for a combination of thinking and doing³;
- The school viewed as a community: the school should be organized as a "miniature community" featuring democratic decision making.

¹ The goal of education is the growth of the learner/self in all aspects of being (Dewey quoted by Flanagan 1994).

² Schooling "has to be tied to life if it was to be effective" (Dewey quoted by Beck 1990: 4).

³ " Practical schooling".

4.1.2 Ralph W. Tyler (born 1902)

Ralph W. Tyler stresses the relevance of behavioural objectives (outcomes) for the teaching process and says that evaluation of student behaviour is a highly appropriate means for determining educational success or failure. He was interested in reliable means of evaluation, worked towards the development of new appraisal instruments to measure student performance and was critical of mere memorization of facts. He reasons that evaluation has to start with the objectives by clarifying what we are trying to teach the learners: "how to memorize, or to understand and use the material?" (Riles [s.a.]). In **Appraising and Recording Student Progress**, Tyler wrote:

"Any device which provides valid evidence regarding the progress of students toward educational objectives is appropriate ...The selection of evaluation techniques should be made in terms of the appropriateness of that technique for the kind of behaviour to be appraised" (quoted by Kreider 1998).

In the words of King and Evans (quoted by Schwarz & Cavener 1995: 1):

"Tyler notes the importance of the objective for systematically planning educational experiences⁴, stating that a well-written objective should identify both the behaviour to be developed in the students and the area of content or of life in which the behaviour is to be applied."

The emphases of the Tyler model echoed in OBE:

- planning learning experiences and evaluation working down from the objectives (outcomes) - competency-based education;
- the importance of the usefulness and application of the objectives in life situations - contextual application;
- the importance of many different ways of evaluation that are reliable to test what it wants to assess;

⁴ Tyler (quoted by Kreider 1998) calls for the application of four basic principles in the development of any curricular project to develop programmes interesting and useful to the learners: (i) Defining appropriate learning objectives, (ii) Establishing useful learning experiences, (iii) Organizing learning experiences to have a maximum cumulative effect, (iv) Evaluating the curriculum and revising those aspects that have not proved to be effective. Elliott (1995: 243) refer to this model as "technical-rational curriculum making" or the "Tyler rationale".

- the importance of motivating learners through their own interest in the subjects.

4.1.3 John B. Carroll (born 1916)

Carroll (referred to by Arizona Parents 1996) proposes in his article “A Model of School Learning” (1963) a new definition of what is measured by a standardized aptitude test. He argues that it is not, as the expressed purpose of the test was, the potential (intellectual) ability of a person (stemming from a hereditary assumption⁵), but rather the rate at which a person is able to learn (stemming from an environmental assumption⁶). Carroll asserts that if learners were given sufficient time to learn at their own rate, all learners could learn to the same level of comprehension and retention. He asserts that the most important variable for learning (and which is not sufficiently addressed in the traditional curriculum) is time (Arizona Parents 1996).

The emphases of Carroll echoed in OBE:

- The importance of a stimulating learning environment;
- A flexible time structure;
- All learners can be successful.

4.1.4 Benjamin S. Bloom (born 1913)

Benjamin Bloom is known for mainly two educational focus points: his hierarchical Taxonomy of Educational Objectives and Mastery Learning.

⁵ A hereditary assumption assumes that a significant proportion of a person's ability is genetically derived.

⁶ An environmental assumption assumes that under favourable learning conditions, the right environment, enough opportunities, etc. every person can learn successfully.

4.1.4.1 Bloom's Taxonomy of Educational Objectives:

Bloom's Taxonomy of Educational Objectives is a hierarchy of mental thinking skills⁷, arranged from "lower order" to "higher order". Bloom's taxonomy was developed primarily to facilitate communication among educators⁸. It was to provide them with a means of examining curriculum, organizing instructional objectives, and assisting in the development of tests to measure the outcomes of the instruction.

For Bloom, thinking is either "cognitive" (dealing with reasoning or rationale) or "affective" (dealing with feelings, emotions, beliefs, attitudes and values). He worked with others to compile taxonomies in the cognitive domain and in the affective domain. Bloom criticises traditional education as dealing mostly with the cognitive area of learning. He wants to instill within learners higher order thinking skills, using appropriate psychological learning techniques based on behaviour modification and psychological manipulation⁹.

Table 1: Bloom's Taxonomy of Cognitive Development (Learning Skills Program 1996)

| Competence | Skills Demonstrated |
|------------|---|
| Knowledge | <ul style="list-style-type: none"> • observation and recall of information; • knowledge of dates, events, places; • knowledge of major ideas; • mastery of subject matter. • <i>Question Cues:</i> list, define, tell, describe, identify, show, label, collect, examine, tabulate, quote, name, who?, when?, where?, etc. |

⁷ Bloom's thinking skills are: Knowledge, Comprehension, Application, Analysis, Synthesis, Evaluation.

⁸ "[W]hat does a student do who "really understands" which he does not do when he does not understand? Through reference to a taxonomy as a set of standard classifications, teachers should be able to define such nebulous terms ..." (Bloom et al. 1956: 1).

⁹ "The purpose of education and schools is to change the thoughts, feelings and actions of students" (Bloom quoted by Arizona Parents 1996).

| | |
|---------------|--|
| Comprehension | <ul style="list-style-type: none"> • understanding information; • grasp meaning; • translate knowledge into new context; • interpret facts, compare, contrast; • order, group, infer causes; • predict consequences. • <i>Question Cues:</i> summarize, describe, interpret, contrast, predict, associate, distinguish, estimate, differentiate, discuss, extend. |
| Application | <ul style="list-style-type: none"> • use information; • use methods, concepts, theories in new situations; • solve problems using required skills or knowledge. • <i>Question Cues:</i> apply, demonstrate, calculate, complete, illustrate, show, solve, examine, modify, relate, change, classify, experiment, discover. |
| Analysis | <ul style="list-style-type: none"> • seeing patterns; • organization of parts; • recognition of hidden meanings; • identification of components. • <i>Question Cues:</i> analyse, separate, order, explain, connect, classify, arrange, divide, compare, select, explain, infer. |
| Synthesis | <ul style="list-style-type: none"> • use old ideas to create new ones; • generalize from given facts; • relate knowledge from several areas; • predict, draw conclusions. • <i>Question Cues:</i> combine, integrate, modify, rearrange, substitute, plan, create, design, invent, what if?, compose, formulate, prepare, generalize, rewrite. |

| | |
|------------|--|
| Evaluation | <ul style="list-style-type: none"> • compare and discriminate between ideas; • assess value of theories, presentations; • make choices based on reasoned argument; • verify value of evidence; • recognize subjectivity. • <i>Question Cues:</i> assess, decide, rank, grade, test, measure, recommend, convince, select, judge, explain, discriminate, support, conclude, compare, summarize. |
|------------|--|

4.1.4.2 Bloom's Mastery Learning:

Mastery Learning is a general framework within which the teacher plans his/her teaching and the use of specific teaching methods to achieve significant improvements in learner achievement. The assumptions on which mastery learning is based, is that everybody can learn, given the right circumstances. Aptitude is the length of time it takes a person to learn, not an indication of how "bright" the person is (after Carroll, see par. 4.1.3). Time to learn must be adjusted to fit the individual's aptitude. A learner may not proceed to new material until the prerequisite material is mastered (Bloom 1987)¹⁰.

The emphases of Bloom echoed in OBE:

- There are different kinds of knowledges: those of the cognitive, psycho-motor and the affective domain (Bloom et al. 1956: 7);
- Everyone can be successful in learning, provided optimal learning support is given;
- Learning should be individualized to match a learner's learning style;
- The importance of feedback on successful learning;

¹⁰ The four hypothesis on which Mastery Learning are based (as quoted by McCabe 1995) follow: No 1: "A normal person can learn anything that teachers can teach", No 2: "Individual learning needs vary greatly", No 3: "Under favourable learning conditions, the effects of individual differences approach vanishing point, while under unfavourable learning conditions, the effects of individual differences are greatly exaggerated", No 4: "Uncorrected learning errors are responsible for most learning difficulties".

- Higher-order thinking skills and competencies;
- The term “outcomes” (Bloom et al. 1956: 2).

4.1.5 William Spady

William Spady (Director of the High Success Network) was responsible for coining the term “Outcome-Based” and for promoting the OBE model’s implementation in schools in North America (Spady 1991: 1). OBE is an educational philosophy¹¹ that advocates specific changes in teaching methods, instructional delivery and curriculum organization to ensure the primary goal of successful learning for every student. It is based on three assumptions:

- All learners can learn and succeed;
- Success breeds success;
- Schools control the conditions of success for all learners.

Spady (1991: 6) asserts that the authentic meaning of OBE has far reaching implications for transformation of educational systems. It implies profound changes in how people view and design curricula, instructional processes, assessment and evaluation tools, appropriate contexts for learning, when the learning should occur, and who would be involved in the teaching and learning processes. The traditional one-dimensional concept of “knowledge” as “head” knowledge, or even the split between “headedness” and “handedness” gives way to an acknowledgement and valuing of the different kinds of knowing: *declarative* knowledge (the WHAT / content), *procedural* knowledge (the HOW / competence and skills), and *attitudinal* knowledge (the WHY / habits, attitudes, values). The following are the basic accents of this approach (Spady 1991:2, 1995: 27):

- Clarity of focus: An outcome is a visible, observable, culminating, authentic, and contextual (real live setting) demonstration of learning, which encompasses the knowledge, competence/ skills and attitudes/ orientations associated with the successful learning process¹².

¹¹ Spady (1991: 4) himself confirms that OBE developed from the theoretical and applied research by John Carroll and Benjamin Bloom.

¹² Gardner (1993: 207) calls it “a performance of understanding”.

- Design down (from the exit outcomes): “Based” means to define, direct, derive, determine, develop, focus and organize the total curriculum - designing, and the instructional planning, teaching, assessing, and advancement of learners - to facilitate that intended and desired demonstration of learning: the outcome (for all) (Spady 1991:2-3).
- High expectations and expanded opportunity: These outcomes are envisioned for all learners (success for all) and require the focus on “whether” (based on mastering) and not “when” (time-based) learning takes place - an approach of expanded and multiple learning and assessing opportunities that takes the different abilities, learning rates and needs of learners into account. “[W]anting the outcome to happen to all” (Spady 1991: 2). Mistakes are treated as inevitable steps along the way¹³ to having learners develop, internalize, and demonstrate high-level performance capabilities (Spady 1994: 42).
- OBE advocates the use of criterion-referenced¹⁴ and not norm-referenced¹⁵ standards of performance (defining the essence of what is to be learned and demonstrated with a focus on preparation for life / adult end states). These are identical for all learners, but with varied time allowed for individuals to reach the standard.

4.2 Curriculum 2005

“Success at school (or any other place of learning) is considered to be of limited benefit unless learners are equipped to transfer that success to life beyond school and are able to see learning as a life-long process, which is essential to keep pace with rapidly changing conditions in the world of work and in society” (Source unknown - NUE seminar).

South-Africa with its newly established democracy needed a new approach in education to counteract the highly fragmented education system (25 departments) of the past, the high illiteracy of the population, the academic backlogs and deficits of many educationally deprived communities, and the increasingly urban society with the weakening influence of the home and church. The school needs increasingly to address problems that once were shared and controlled

¹³ “What I can do today I could not do easily or well or successfully yesterday; and the day before I could not even try to do them; and if I did not try unsuccessfully yesterday, I should not be succeeding today” (Ryle 1971: 95).

¹⁴ Assessing a learner’s performance against a set of criteria.

¹⁵ Assessing a learner’s performance against a class average or the performances of other learners.

by the home, church and school working hand-in-hand. Goodlad (1984:34, 39) concludes that four broad areas of goals for schools [as regards their extended responsibilities] have emerged in research: (1) academic / intellectual, (2) vocational, (3) social and civic, and (4) personal. These goals correlate with what the DoE (in following the OBE philosophy) calls: to know, to do, to value, to be like (DoE 1997a: par. 4.6, DoE 1997b: 19-20).

Table 2: Comparison of Traditional Education and Outcomes-based Education (Russell 1998)

| TRADITIONAL CURRICULUM | | OUTCOMES-BASED CURRICULUM | |
|------------------------|---|---|----------|
| T | know and reproduce content | know content and demonstrate skills | T |
| R | <i>when</i> pupils learn is most important | <i>whether</i> pupils learn is most important | R |
| A | abstract & academic material | material which is relevant to life | A |
| N | teacher-centred methodologies | learner-active methodologies | N |
| S | learners are generally isolated performers | learners are collaborative | S |
| M | competitive learning is predominant | co-operative learning | F |
| I | segmented/fragmented content | integrated/ thematic content | O |
| T | some streams of education seen as the best | all education has worth | R |
| T | system-driven curriculum | empowering learning experiences | M |
| E | university and technicon directed | life-role driven | E |
| D | learning seen as a means to a qualification | learning seen as a life-long journey | D |

The new Curriculum 2005 favours a holistic and integrative approach, broadly viewing the curriculum as every aspect of the teaching-learning experience; “encompassing the learning environment” (Wedekind 1998: 72, 81). So the term “Curriculum” no more has a narrow focus on the prescribed content of subjects, but embraces every aspect of and factor influencing the

teaching-learning interaction and learning environment¹⁶.

Curriculum 2005 focuses on equity, access, redress and quality assurance for all learners (DoE 1997b:1). The Policy Document of the Department of Education (1997a: par. 3.5) states as a definition of a curriculum framework “a philosophical and organizational framework which sets guidelines for teaching and learning”. There are thus two important legs of Curriculum 2005: philosophical and organizational.

4.2.1 The Philosophical Leg

“The vision of South Africa encompasses a prosperous, truly united, democratic and internationally competitive country with literate, creative and critical citizens, leading productive, self-fulfilled lives in a country free of violence, discrimination, and prejudice” (Curriculum Framework quoted by Parker 1998: 129).

The philosophical component is based on the assumption that (nearly) all children are capable of learning the inherent knowledge, skills and attitudes¹⁷ necessary for successful living and to be a competent and fulfilled citizen of the country. Jerome Bruner said “The first object of any act of learning, over and beyond the pleasure it may give, is that it should serve us in the future. Learning should not only take us somewhere; it should allow us later to go further more easily” (quoted by Zentz 1992: 33). These issues and others are addressed by Curriculum 2005's focus on the following, *inter alia*:

- the contextualization / relevance / integration of subjects, and of theory and practice (DoE 1996: 5-6)¹⁸;
- cross-curricular / interdisciplinary teaching;
- holistic development (not only head knowledge, but also skills, attitudes, and

¹⁶ “curriculum-as-experience”.

¹⁷ Early childhood educator, Katz (quoted by Andress 1989: 24), divides learning into four categories: knowledge, skills, dispositions and feelings. She defines dispositions as “habits of mind”, characteristic ways of responding to experience, and states that dispositions are learned by observing and emulating [role] models.

¹⁸ Woodward (1993: 36) quotes Rodger by stating that significant learning takes place when the subject material is perceived by the learners as relevant to their lives and purposes.

understanding). “What a person thinks *about* what he learns is often more important than *what* he learns” (Regelski 1975: 111);

- individualized teaching and learning / flexibility / individual working pace (the acknowledgement of different intelligence-profiles and learning styles) (DoE 1996: 4, 6). Meeting learners’ needs through expanded opportunity and various teaching strategies;
- team / group work (cooperative learning) and assessment (continuous, authentic and contextual assessment) (DoE 1996: 4)¹⁹. Spady assumes (1995: 32) that at present workers are needed with high levels of proficiency in communication, collaboration and interpersonal skills to be able to work effectively together as teams;
- participation and ownership / accountability / learner-orientated. “The child is the primary point of departure based on a vision in which the child is given opportunities to grow as citizen, contributing constructively to the building of a democratic, non-racist, non-sexist and equitable society” (DoE 1997a: par. 4.2);
- lifelong learning. As Spady (1995: 32-33) points out, our modern world is a complex, high-technology, competitive, unpredictable, and globally interdependent market place and those who hope to be successful “will have to be motivated, adaptable, and capable of continuous, self-directed life-long learning”.

4.2.2 The Organizational Leg

The focus of an OBE model such as Curriculum 2005 is on what the learners know and can do; their knowledge and competencies. Therefore Outcomes are absolutely determining, being (as the intended learning results) the clear focus of all the curriculum processes and actions. The three steering questions for implementing Curriculum 2005 are:

- Outcomes: (1) What do we want learners to KNOW, DO and VALUE?
- Assessment: (2) How will we know if learners have attained these outcomes?
- Learning Activities: (3) How and what will we teach in class to enable learners to achieve these outcomes?

Curriculum 2005 has two kinds of Outcomes: Critical and Specific. The Critical Outcomes are the more complex or subtle qualitative and long-term outcomes of learning, while specific

¹⁹ “[G]reater emphasis on collaborative models of student learning and much less interstudent competition for grades and credentials” (Spady 1991: 7).

outcomes are more content-linked (DoE 1996: 9).

4.2.2.1 The Critical Outcomes (“Exit” or “Culminating” Outcomes)

Curriculum 2005 has seven broad, generic cross-curricular Critical Outcomes (CO) and five supporting Developmental Outcomes, to ensure that all learners gain the knowledge, skills, understanding and values that will allow their successful and optimal participation in, and contribution to, their own lives as well as those of their family, community, and the nation as a whole, in a fast changing, modern society. The DoE (1996: 18) asserts that the question of the eventual purpose of learning needs to be answered prior to the decision of the content of learning and presents these generic and overarching outcomes as informing the principles, processes and procedures of teaching and learning. It is also intended that these CO’s will promote and facilitate a broad, balanced and integrated²⁰ curriculum, and not just a collection of fragmented and disconnected learning experiences (DoE 1996: 19)²¹.

4.2.2.2 The Specific Outcomes (“Enabling” Outcomes)

They have been derived from the eight different learning areas and specify what learners should be able to know (cognitive knowledge), to do (skills and competences), to value (orientations and values), to be (self-knowledge and self-esteem), in the different learning fields or domains - they are thus context-specific. These Specific Outcomes (SO) should serve as the basis for all assessment and evaluation: the progress of the learners, the effectiveness of the teaching-learning processes and programmes. The detail of complexity, scope, and learning context are included in the formulation of the SO’s to guide transparent, fair and effective assessment (DoE 1996: 11). There are all together 66 Specific Outcomes.

4.2.2.3 The Eight Learning Areas

Khetsi Lehoko²² (quoted by Gultig 1998: 7, Audio-visual Guide) suggests that the new

²⁰ Linking theory to practice and linking learning to life.

²¹ The CO’s are discussed in Chapter 5, par. 5.4.

²² The chief director in charge of Curriculum 2005's launch (Gultig 1998: 4, Audio-visual guide).

curriculum's more Learning Areas are better than the compartmentalized division between the different subjects of the old system, because Learning Areas allow for better integration of knowledge and skills across the curriculum. This integration makes knowledge more useful to the learners to apply in their daily lives (What can the learners do with their learning?). There are eight learning areas which group similar subjects together and try to promote integrated²³ and interdisciplinary²⁴ learning. They are:

- Language, Literacy and Communication (LLC);
- Mathematical Literacy, Mathematics and Mathematical Sciences (MLMMS);
- Life Orientation (LO);
- Human and Social Sciences (HSS);
- Technology (TECH);
- Natural Sciences (NS);
- Arts and Culture (AC);
- Economics and Management Sciences (EMS).

4.2.2.4 The Learning Programmes

The Curriculum is organized into different Learning Programmes which are the instruments through which the new curriculum will be implemented. These Learning Programmes attempt to integrate knowledge across the core areas (DoE 1996: 19) to make learning more meaningful and connected to real life. Each programme comprises of:

- Learning Area(s): One or more of the eight Learning Areas;
- CO: The seven plus five Critical Outcomes;

²³ E.g. the learning area LLC integrates knowledge, skills and attitudes by implying grammar knowledge, the practical competence of communicating and the willingness to communicate with others.

²⁴ E.g. the literacy component of the LLC learning area incorporates language, cultural, critical, visual, media, numerical, and computer literacies (thus different disciplines). See par. 4.3.1.1.

- SO: Each Learning Area has Specific Outcomes;
- AC: Each Specific Outcome has Assessment Criteria;
- RS: Each Specific Outcome has Range Statements;
- PI: Each Assessment Criteria has Performance Indicators;
- Phase Organisers: to facilitate planning, organisation and assessment;
- Notional Time: this is not teaching time, but a guide for weighting. It has implications for
 - classroom transformation;
 - grouping learners;
 - team teaching;
 - co-operative teaching and learning.

4.3 Curriculum 2005 and the Foundation Phase

“The care and development of young children must be the foundation of social relations and the starting point of human resources development strategies from community to national levels” (DoE. 1995: 33).

“ECD (Early Childhood Development) is defined as “[A]n umbrella term which is applied to the processes by which children from birth to nine years old grow and thrive physically, mentally, emotionally, morally and socially” (DoE. 1995: 33).

Curriculum 2005's Foundation Phase stipulations strive to fulfill these sentiments to develop the young child optimally and holistically. It focuses on an interdisciplinary approach to connect effectively to the world of the early learner - “learning programmes should ... develop learning across all the areas of learning in an integrated way” (DoE 1996: 20). In this phase the Curriculum comprises the Seven plus Five Critical Outcomes and the Sixty-six Specific Outcomes from eight Learning Areas, as mentioned above.

4.3.1 Three Learning Programmes

The eight Learning Areas are accommodated in three Learning Programmes each receiving 25% of the Notional Time, with another 25% allotted to use as Flexible time:

- Learning Programme: Literacy;
- Learning Programme: Numeracy;
- Learning Programme: Life Skills.

4.3.1.1 Learning Programme Statement: Literacy

Curriculum 2005 uses the term "literacy" to include several kinds of literacies across all eight Learning Areas. "Literacies" stress the issue of access to the world and to knowledge through development of multiple capacities within all of us - to make sense of our worlds through whatever means we have, to establish relationships, to interact with others, to integrate new knowledge into existing knowledge and to obtain and convey ideas and information. An integrated approach to the implementation of the literacy learning programme in the classroom will ensure that literacy is also developed in the learning programmes for numeracy and life skills.

Examples of kinds of literacies:

- Language literacy: The ability to communicate effectively through listening, speaking, reading and writing;
- Cultural literacy: The ability to discriminate between the cultural, social and ideological values that shape our reading of texts;
- Critical literacy: The ability to respond critically to the intentions, content and possible effects of messages and texts on the reader;
- Visual literacy: The ability to interpret images, signs, pictures and non-verbal (body) language, etc.;
- Media literacy: The ability to read e.g. TV and film as cultural messages;
- Numerical literacy: The ability to use and interpret numbers;
- Computer literacy: The ability to use and access information from computers.

4.3.1.2 Learning Programme Statement: Numeracy

This learning programme statement:

- nurtures continued perceptual, sensory and motor development;
- uses the learners own innate, intuitive and experientially acquired knowledge and ability

in number and space, as a springboard into continued learning;

- ensures the enjoyment of the experiences provided;
- engenders confidence in the young learner's own mathematical abilities;
- encourages learners to develop their own approaches to working with number;
- consolidates in learners a necessary efficiency and fluency in the basic operations on number;
- enables learners to understand and appreciate relationships, logic and patterns in number and space;
- builds on the learner's experience of space, time and motion in their everyday lives in order to assist in structuring and interpreting it through concrete and diagrammatic representation, estimation and measurement;
- develops the ability to communicate mathematically, works co-operatively towards solving problems and uses correct mathematical terminology and symbols;
- enables the young learner to extend from their everyday usage of money into an understanding of simple economic principles and so engender entrepreneurial skills.

4.3.1.3 Learning Programme Statement: Life Skills

This learning programme deals with the development of a range of life skills to empower the learner:

- to develop their full personal potential physically, effectively, socially, cognitively and normatively;
- to participate effectively within their environment and develop scientific and technological process skills;
- to be an empowered citizen and to prepare them for the world of work;
- to be a creative learner.

4.3.2 Phase Organisers

There are six Phase Organisers to facilitate (contextual) planning, organisation and assessment in the Foundation phase. These Phase Organisers are instrumental in integrating the Specific

Outcomes in the different Learning Programmes and indicate emphasis in a given phase. They are Personal development, Health and safety, Environment, Society, The learner as entrepreneur, Communication in our lives (See Chapter Six).

4.4 The Implications of Curriculum 2005 (OBE model) for teaching

Learning will have to be directed to the acquisition of abilities and skills (e.g. problem solving, effective communication, working independently and co-dependently) rather than the memorization of information and facts. This focus implies *inter alia* (DoE 1996: 22):

- an emphasis on activity-based learning;
- co-operative and individual learning contexts;
- an emphasis on formative assessment of the development of the learning process;
- an integrated approach (integrating theory and practice, manual and mental, and school learning activities with the broader society/community).

4.5 Curriculum 2005 and Music

4.5.1 Two Approaches to General Music Teaching

In the Foundation Phase music is addressed in two ways: "A balanced education and training programme in this learning area [Arts and Culture] presents opportunities for learners to engage in an integrated approach [education *through* music - interdisciplinary] as well as to become increasingly skilled in the various art forms [education *in* music - intradisciplinary] and cultural processes" (DoE 1997b: 192). "In the GETC²⁵ band (Foundation Phase) an interdisciplinary approach is desirable, however the particular knowledge, skills and techniques of the various art forms such as dance, drama, music, arts technology, media and communication and visual arts, could be experienced in their own right" (DoE 1997b: 196).

²⁵ GETC: General Education and Training Certificate.

Mokwunyei (1998: 434) asserts that in traditional African societies these two approaches of music education also exists: “[M]usic Education is offered in two stages:

“The first, which is for everybody, initiates junior members of the community into their culture and prepares them for an active participation in musical activities all through their lives²⁶. The second, which is for the talented, is aimed at making learners proficient and skilled performers within the norms of their particular culture”²⁷.

A few deductions can be made from this statement:

- All the music teaching is practice and experience orientated;
- All the teaching is contextual and meaningful;
- Music education is for everyone: all the young are exposed to music;
- The initial approach is interdisciplinary;
- Music is used to facilitate and communicate all other learnings, also cultural learnings;
- Even in the African context where the community is valued above the individual²⁸, there remains a place for specialized training in music for the musically talented²⁹ (probably because the end result is to the benefit of the whole community).

4.5.2 Music as Part of the Arts and Culture Learning Area

The DoE (1996: 18) states that identification and definition of a learning (knowledge) area are very important, because they imply certain assumptions regarding the nature of knowledge, the

²⁶ An interdisciplinary approach: using music as a way to learn the knowings, traditions and values of the culture.

²⁷ An intradisciplinary approach: focussing on the development of musical skills.

²⁸ Biko (1978:110) calls Africans “unindividualistic ... African had the village community as its basis”.

²⁹ Amoaku (1998: 25) and others refer to the encouragement gifted children receive to develop their musical talents, while Nzewi (1998: 457) refers to mass participation in music making as a means of identifying special musical aptitudes and capabilities to be developed in the young to “become the culture’s music referents”.

processes of learning, and the nature and purposes of learning. The grouping of music with all the other arts in the “Arts and Culture” Learning Area (one of the eight Learning Areas of Curriculum 2005), can thus also be regarded as a manifestation of certain assumptions regarding the value and nature of music education. As Plummeridge points out, the grouping of subjects [such as music with all the other art forms] can be regarded as an attempt to cut resources and “water down” the arts and this would lower their status and importance (quoted by Joseph 1999: 7). Likewise Woodward (1993: 36) argues that by maximising the interdisciplinary (utilitarian) purposes and uses of music in education, the inherent qualities and benefits of music education and musical experiences (such as an enriched life) may be minimalised. She asserts that this may lead to the “possible deprivation of the status and value of music as a subject worth teaching for its own sake”. Although this is a real possibility with music grouped together with all the other arts, the policy document of Curriculum 2005 affirms and acknowledges that “each of these forms [Dance, Drama, Music, Visual Arts, etc.] offers a *unique way of learning*”³⁰ (Italics added, DoE 1997b: 191). On the other hand, teaching music interdisciplinary may extend the motivational potential and “usefulness” of music beyond only music learning and experience and thus may actually benefit music education (Woodward 1993: 36).

The importance that the government upholds this expressed view of both applications by supplying enough resources to implement the approach successfully, should be stressed³¹. As has been said in Chapter Two and Three, music education can give a learner input and perspective that no other subject matter can. Furthermore, the point of view that music (and the other arts) are only luxuries or “frills” in education, is refuted by research results (Weinberger quoted by Jensen 1998: 39). Music is an important instrument to facilitate all learners’ emotional growth and holistic development, especially for those musically inclined and for the education of all young learners.

³⁰ This view is supported by research findings, refer to Gardner’s Multiple Intelligence Theory in Chapter 3, par 3.1. Reimer (1989: 85) also stresses that “each art requires a distinctive mode of thought”.

³¹ There is a general perception that class music teachers are not musically competent, properly trained, and lack motivation and a belief in the importance of music education for all. “*Die mees effektiewe onderwyser benodig gespesialiseerde opleiding in musiekopvoeding*” (The most effective [music] teacher needs specialized training) (Oosthuysen 1997: 7).

CHAPTER 5: INTRADISCIPLINARY MUSIC EDUCATION¹ FOR THE FOUNDATION PHASE (GRADE R - 3)

“Music is a form of thought and ... develops over the life span much as other forms of thought develop” (Serafine 1988: 5).

5.1 Curriculum Making and Music

Connelly & Clandinin (1988: 6) regards a curriculum as “something experienced in situations”; this is especially true for subjects pivoting on procedural knowledge, such as music. The important question is: “How can a music teacher organize music teaching and learning in ways that are true to the nature and values of music?” (Elliott 1995: 241).

5.1.1 The Difference between Music and other Scholastic Subjects

Music is a form of procedural and non-propositional knowledge which differs distinctively from other scholastic subjects and therefore it would be imprudent, according to Elliott (1995: 243-245), to assume that the curriculum development procedures used for subjects like mathematics, science, etc., are automatically appropriate for music education. Traditional curriculum making is technical-rational orientated, offering a highly rationalized or scientific way of designing curricula to meet the overall purpose of education: altering and/or changing the learner’s behaviour. Elliott (1995: 246) feels that traditional curricula assume, falsely, that all knowledge in all fields can be reduced to some kind of verbal description and fails to distinguish among different kinds of thinking and knowing. It is assumed dualistically that “the mind is ‘mental’ (and therefore intelligent) and ... the body is physical (and therefore dumb)”(Ibid.)². In this way of thinking, subjects that are based on procedural knowledge (like music, dance, etc.) are not taken seriously unless they become “genuine” curricula, a “mind” matter. It seems that in order to be regarded a “genuine” curriculum, the procedural essence and nature of music has to be

¹ This is not a “total” or complete curriculum model for music in the Foundation Phase, but only an interpretation of Curriculum 2005 and some repertoire (songs and rhymes) suggestions.

² Westerlund (1998: 570-571) regards this dualistic thinking as Western, while a “unitary perception of reality” is more the African tradition which does not clearly distinguish between “subject and object, man and nature, body and mind, ... partaker and observer”.

negated in favour of simplistic verbal objectives, concepts and knowledge, “on the false assumption that performing is inadequate as the primary mode of musical involvement for general music students” (Elliott 1995: 248). The earlier approach to music education as aesthetic education (the MEAE philosophy) used such a model: conceiving performing as a ‘means behaviour’; something that supports the development of “aesthetic sensitivity” (Reimer 1989: 169). Reimer (1989: 170) maintains that “concepts about music” are “the best tools we have for creating manageable curricula”.

Elliott regards MEAE’s emphasis on musical experiences as aesthetic experiences, as playing down the epistemological importance of active participation in music. From this point of view even passive music listening³ and cognitive knowledge about music can and do fulfill the goal of aesthetic experiences. “Traditional curriculum making [seems] oblivious to a fundamental reality of music and music education: that the procedural essence of musicianship is superior and epistemological prior to verbal conceptualization”⁴ and that music making deserves a central place in all music education curricula (Elliott 1995: 246, 248). Music is a human practice and depends on procedural knowledge as core knowledge or what Elliott calls “musicianship”⁵. Although verbal concepts and formal knowledge “are useful in parenthetical relation to artistic musicing (music making) and listening, their use as curriculum organizers misrepresents the nature and significance of music” (Elliott 1995:247). Another negative result of traditional curriculum making regarding music is that the emphasis shifts from participation in active music making to the passive consumption of listening to music; e.g. Reimer’s (1989: 70 - 71) model that emphasizes “creative” listening as “perhaps the most important in all of music education”⁶. Tanner and Tanner (quoted by Elliott 1995:247) call it “abstracting puristic concepts and neglecting ... performance in such areas as music”.

³ The MEAE philosophy prefers “creative” listening (Reimer 1989: 168).

⁴ “[K]nowledge-*how* comes before knowledge-*that*. ... knowing-*that* presupposes knowing-*how*” (Ryle 1971: 98, 100).

⁵ Elliott (1995: 53) regards musicianship as the different knowings and knowledges which constitute all aspects of music knowledge (procedural knowledge, formal musical knowledge, informal musical knowledge, impressionistic musical knowledge, and supervisory musical knowledge).

⁶ Kodály (quoted by Nagy 1998: 306) is convinced that “only musical activity can lead someone to real understanding and appreciation of music. Simply listening to music is not enough”.

Often the MEAE model⁷ is used in the training and (pseudo) empowerment of teachers with a lack of musical making experiences, training and background - focussing excessively on the elements of music to give such teachers verbal and factual content to use. These misguided teachers present music teaching to the learners through and focussing on the “elements /concepts” of music as a “concrete, real and manageable music curriculum”⁸ (e.g. many books and teacher guide series). Usually this means that the emphasis shifts from participation in active music making to the passive consumption of listening to music as the main focus and activity. Elliott (1995: 261) is very critical of this approach, especially for young learners⁹. The development of *inter alia* the intuitive understandings and knowledge of music, musical skills, as well as the ability to be creative in and through music will be seriously restricted, hampered: All of these components of music are dependent on an induction into (enculturation of) music through music making experiences.

5.1.2 The Rationale for Music Curriculum-as-Practicum

Elliott's (1995: 72-76) praxial philosophy of music advocates that all music curricula (regardless of whether it is a specialized individual or a general music program) should be organized and taught as reflective musical practicums¹⁰. He states that for music teaching to be effective and

⁷ This model is according to Westerlund (1998: 576) “particularly Western ... and non-universal”.

⁸ Often teachers (out of ignorance) believe that they should teach theory in order to “really teach music”, and ignore the power of music making and the learner's natural disposition in favour thereof to develop young learners musically: “*Eenvoud is de eerste stap der natuur en de laatste der kunst*” (Simplicity is the first step in nature and the last in art) (Philip James Bailey quoted by Langelaar 1980: 35).

⁹ “To the extent that historical data, ersatz activities, or recordings come to dominate the musical curriculum, the development of musicianship in the young music maker will be nipped in the bud” (Elliott 1995: 261).

¹⁰ The value of music education and music curriculum-as-practicum (apprenticeship style) is great: (i) Learning is situated, contextualized and immediate. “[T]he practicum context is an effective learning environment because different kinds of knowing are invoked and exemplified precisely when they are needed, rather than at some arbitrary location in a lecture, text, or syllabus” (Gardner quoted by Elliott 1995: 270); (ii) Learners receive frequent, immediate, informal and contextualized feedback on how they are doing (Gardner 1993: 107); (iii) The learning situation scaffolds and supports the learner's learning and progress. “Peers and others ... can often help and instruct one another” (Gardner 1992: 124); (iv) The different progress stages and steps are clearly demonstrated.

true to the nature, and achieving the values and aims of music and music making, the essence must be practical music making with formal knowledge learned “accidentally” through the music making process. Authentic music education depends thus on designing, maintaining and operating music teaching-learning situations as “judicious models of genuine musical practices”¹¹ (Elliott 1995: 269), with performing and improvising as central to all music education curricula¹².

5.1.2.1 The Nature of Music demands music-as-practicum teaching

“Music is caught, not taught” (Traditional saying).

Music is a source of procedural knowledge: “Music is what musicians know how to do” (Elliott 1995: 23). “[T]o act intentionally is to do something knowingly” (Elliott 1995: 25). Procedural knowledge is the “working understanding” of a domain (in this instance music) that embodies (musical) thinking, knowledge, insight and understanding: “actions are nonverbal forms of thinking and knowing in and of themselves” (Elliott 1995: 55). When somebody knows how to do something competently or expertly, the knowledge manifests and demonstrates itself practically and not verbally in the quality of the performance. “[A] person’s performance of a given composition is a robust representation of his or her level of musical understanding of that work and the musical practice of which it is a piece” (Elliott 1995: 59). Procedural knowledge includes cultural actions (e.g. how to hold a violin). It requires constructive repetitions to select different interpretation options; it requires deductive and inductive derivations to solve musical

“[Apprenticeships] also feature interim steps of accomplishments, with workers situated at different levels of the hierarchy, so that a learner can see where he has been and anticipate where he is headed” (Gardner 1992: 124); (v) The end state or aims for the learning process are clearly visible, as well as the importance thereof within a society. “[Apprenticeships] permit aspiring youngsters to work ... alongside accomplished professionals ... establishing ... a sense of progress towards the end ...” (Gardner 1992: 124). This facilitates the “attitudinal, affective, motivational and relational ‘orientations’” (Spady 1991: 1) of the learner; (vi) The learning situation is therefore highly meaningful and intrinsically motivating. “An active and sustained participation in an apprenticeship ... offers a far greater opportunity for understanding. ... [T]he opportunity to witness ... the reasons for various skills, procedures, concepts, and symbolic and notational systems” (Gardner 1992: 203).

¹¹ Or as Lave (quoted by Collins, Brown & Newman 1989: 455) says, “a successive approximation of mature practice”.

¹² Schön (1987: 75) expresses it as “...a virtual world, a constructed representation of the real world of practice” where the “emphasis is placed on learning by doing” (Schön 1987: 16).

problems (e.g. which articulation to use for a specific passage), etc. All these kind of knowings are acquired through active participation in music making.

The practical concepts that procedural knowledge assume are far richer than words can capture: Rainer (quoted by Schön 1987: 22) calls it “knowing more than we can say” ; while Dreyfus (quoted by Elliott 1995: 58) asserts that a verbal formalization is “in no way an explanation of [a] performance”. Thus practical thinking-in-action depends heavily on nonverbal, practical concepts. Music, as a form of procedural knowledge, should preferably be taught through models and demonstrations¹³. These teaching methods are effective ways to teach and learn practical knowledge and practical concepts such as music; they have the same influence and informative role on the actions of learners as verbal concepts on verbal thinking¹⁴. The praxial philosophy, then, aims at music education through musical performance, not an aesthetic experience, but as an “end in itself” and “...to reconnect musicing¹⁵, listening, and musical experiences with the core of what it means to be human” (Elliott 1995: 126).

5.1.2.2. The Value and Aims of Music demand Music-as-Practicum Teaching

The praxial philosophy of music emphasizes the multidimensional, cultural, contextual and situated qualities of musicing which has as its primary value self growth, self-knowledge and musical enjoyment, while musical expression of different meanings (cultural, religious, moral, etc.) also has important cognitive and cultural value for its participants (Elliott 1995: 125). Musical experiences are often optimal (or what Csikszentmihalyi calls “flow”) experiences. The subjective qualities of these experiences are: “... all the contents of consciousness are in harmony with each other, and with the goals that define the person’s self” (Csikszentmihalyi 1988: 24). These experiences are meaningful and important. Music makers and music listeners construct

¹³ Intelligence-fair (Campbell et al. 1994: 9) teaching.

¹⁴ The HSRC (1995: 64) states that “the manipulation of tools [instruments] and the manual dexterity required to do so ... depend on the mental and emotional dimensions of performance for meaning and expression”.

¹⁵ Elliott’s (1995:49) word for music making.

and arrange their consciousness¹⁶ (in a practical fashion through music making activities) and so acquire self-knowledge and growth through enjoyable experiences, which also motivate towards further participation and growth. Although it is possible to have optimal experiences in nearly any and every field of life, optimal experiences in music are unique because music making and listening trigger challenges and mobilize mind processes that are totally different from any other activity or discipline. Music is thus a major and unique way of gaining enjoyment¹⁷, self-knowledge and self-growth¹⁸ and (in meeting these human needs) developing self-esteem¹⁹ (Elliott 1995: 122).

To use the terminology of Curriculum 2005, Elliott's aims (self-growth, self-knowledge and musical enjoyment) are the *critical outcomes* for music education. To accomplish these outcomes, there are specific musical outcomes to gear a learner's music making towards proficient and competent musicing knowledge.

5.1.2.3 The Nature of Musical Intelligence demands Music-as-Practicum Teaching

- *Music as the intelligence of sound*

Gardner notes on multiple intelligences that music intelligence is the intelligence of (musical) sound; the ability to think in music, to be able to hear patterns, recognize them, remember them, and perhaps manipulate them. "People who have a strong musical intelligence don't just remember music easily - they can't get it out of their minds, it's so omnipresent" (Gardner - quoted by Checkley 1997: 18). One of the end-states of music intelligence (according to Gardner) is composing: He (1983: 101) refers to the American composer Roger Sessions's

¹⁶ Storr (1992: 41) asserts that there is proof that music can order the mental content as well as the muscular system.

¹⁷ Elliott (1995:114) regards enjoyment as the affective concomitant of self-growth.

¹⁸ Maslow (quoted by Csikszentmihalyi & Csikszentmihalyi 1988a: 5) asserts that humans have a deep need "to discover [their] potentialities and limitations through intense activity and experience".

¹⁹ Refer to Mngoma's (1998: 427) observation mentioned in Chapter 2 par. 2.1.2.1.1 that music is important in communicating the individual's belonging to a specific community [self-knowledge] and communicating the individual's worth.

opinion that a composer can be readily identified by the fact that he constantly has “tones in his head” ... “he is always, somewhere near the surface of his consciousness, hearing tones, rhythms, and larger musical patterns”. Sessions also stresses that language plays no role in the act of composition [and by implication even in the act of music making - SvD]. Schoenberg (quoted by Gardner 1983: 103) says: “The composer reveals ... in a language which his reason does not understand”. This thinking in musical sounds is true for all aspects and end-states of musical intelligence²⁰, not just of composing. The omnipresence of musical sounds is, furthermore, very evident in the play of young children²¹.

If music is then a medium of communication outside language, and not even composers think of music linguistically while composing, why do educators assume that learners will grasp music (and the composers’ intentional compositions) better, or develop better musically, if they learn the elements in verbally expressed mode? This is a far cry from the experience and world of the young child, who learns more naturally through hands-on experience (music making activities).

- *Music as a separate and different intellectual competence*

Music has its own processing location (neurological representation) in the brain²² - which is not the same as for language. Music is thus a separate intellectual competence (Gardner 1983: 122), processed separately and differently in the brain, and should be primarily educated through music making experiences - “intelligence-fair” education (not through another and indirect mode like

²⁰ This researcher has been made aware of the fact that she always plays rhythmical patterns with fingers or feet while talking, thinking, reading, etc. Being questioned about it, the researcher could name the tune that she was drumming (after a conscious effort to retrieve it from “somewhere”) although she was not consciously aware of the tapping or having the tune somewhere in her mind. The tune was clearly present in the subconscious, being processed parallel with whatever was in the conscious mind. (Refer to Gardener’s remark mentioned earlier that musically intelligent people “can’t get [music] out of their minds, it’s so omnipresent” - quoted by Checkley 1997: 18).

²¹ See Chapter 2, par. 2.1.2.2.8 for a discussion on this phenomenon.

²² “[T]he right anterior portions of the brain ... may assume for music the same centrality as the left temporal lobe occupies in the linguistic sphere” (Gardner 1983: 120). “Whereas linguistic abilities are lateralized almost exclusively to the left hemisphere ..., the majority of musical capacities ... are localized ... in the right hemisphere” (Gardner 1983: 118). Littleton (1998: 170) refers to research by Woodward and Lecanuet indicating that the brain may have “extensive neural system[s] exclusively dedicated to musical structures and functions.

verbal concepts, descriptions and definitions)²³.

5.1. 2.4 Music's Connections with the Emotions demands Music-as-Practicum Teaching

Another aspect of Gardner's research on the nature of musical intelligence, is the connection of musical intelligence to the emotions and feeling life of a person²⁴. Individuals with serious damage to the subcortical areas and/or right hemisphere rarely displayed any interest in or attraction to music (1983: 124)²⁵. Factual learning about the elements and concepts of music, takes music out of this important "[emotional] experience" context to become completely a "mind matter"²⁶. It ignores and/or plays down the power of music to "... stimulate emotions, accelerate the pulse, cure the course of asthma, ... or calm an infant" (G.H. Hardy quoted by Gardner 1983: 127).

"Distinctions between the surface complexity of different musical styles and techniques do not tell us anything useful about the expressive purposes and power of music, or about the intellectual organization involved in its creation. Music is ... deeply concerned with human feelings and experiences in society..." (Blacking 1973: vi).

5.2 The Implications of the Procedural nature of Music for the Foundation Phase

"... children's initial experience with music (must) be dominated with sounds: sounds of their own singing (vocalizing) and playing, and sounds that they hear by listening" (Peery & Peery 1987: 167).

Music education for the Foundation Phase should focus on an experience-orientated approach,

²³ Schopenhauer (quoted by Storr 1992: 128) asserts that "music is certainly an independent art; ... *and therefore attains its ends entirely from its own resources*" (Italics added).

²⁴ "The unmistakable pleasure which even children of six months may show when music is played ... [indicates that] ... music may cause an emotional experience ... But the affection is not related to a physiological need, ... it is related to something which can give pleasure because it has been perceived, and which fulfils no practical purpose" (Moog 1976: 53).

²⁵ Storr (1992: 37) refers to the phenomenon that children with lesions in the right hemisphere may be competent at reading, but poor at communicating their feelings while their speech's intonation is often monotonous and inexpressive.

²⁶ "The way a society [or an individual] relates its emotional life to its music may have little to do with the technicalities of music" (Nettl 1992: 6).

i.e. on the practical concepts of music as expressed in music making activities²⁷. Woodward (1993: 36) among others²⁸ stresses that a practice-based methodology will ensure more effective music experience and learning than the presentation of abstract knowledge. This is one of the most important conclusions to be drawn from available research and the afore going. For music teaching the implication is that before a learner is confronted with musical notation, symbols and/or theoretical concepts, there should have been extensive music making experiences to facilitate physical encoding-experiences of musical concepts and symbols²⁹.

Bamberger (quoted by Gardner 1983: 110-111) points out the two contrasting ways of processing music “know-how” (the figural mode) and “know-that” (the formal mode) and the effect on youngsters. The figural mode is intuitive, based solely on what is heard, irrespective of any theoretical knowledge about music. The formal mode is the conceptualization of the experience through propositional knowledge. Young children’s natural musical understanding is intuitive; anchored in the practical making of music.

“[The] move to the level of ‘knowledge about music’ may involve a cost. Certain important aspects of music that are ‘naturally’ perceived according to the initial “figural” mode of processing may at least be temporarily obscured (‘wiped out’) as an individual attempts to assess and clarify everything according to a formal mode of analysis - to superimpose propositional knowledge upon figural intuitions ... This bringing-to-consciousness of what was previously assumed (or ignored) can be unsettling for youngsters” (Gardner 1983: 111).

As discussed above, Elliott (1995: 61) stresses that music is procedural in nature and that all the related concepts and knowledge that an apprentice music maker needs (musicianship) are learned through active music making activities. For music teaching to be effective and true to the (procedural and multicultural) *nature*, the (musical expression of different meanings: cultural,

²⁷ Dargie (1998: 116) refers to the gestalt learning through practical music making in the Xhosa community: “The process of *transmission of musical knowledge* occurs ... through the ability of people to learn music through certain heightened skills ... great skill in the ability to listen, ... high awareness of rhythms, ... through greatly developed links between the hearing of music and feelings ... reflected in the body of the learner” (Italics added).

²⁸ Orff (referred to by McLachlan 1983a: 181) asserts that music is learned and creativity promoted by the learner’s own active music making.

²⁹ See Chapter 3, par. 3.1.15. Gardner (1993: 141) stresses that young children learn best when they are actively involved in their subject matter.

religious, moral, etc.) *values*, and the (self-growth, self-knowledge and enjoyment) *aims* of music, the accent must be on learning through practical music making.

5.3 A Music-as-Practicum Model: The African Music Teaching System³⁰

The factual, conceptual way of teaching music is a very Western and cognitive approach³¹. Blacking (quoted by Wilson 1990: 14) and others' research have shown the amazing musical abilities of non-Western peoples: not learning through factual concepts and elements, but through active music making experiences. Dargie (1991) in his paper "African Methods of Music Education" presents a powerful argument for learning music through experiencing it. He calls our Western approach the system of essentialism: trying to get at the essence of things [e.g. the elements of music: timbre, pitch, rhythm, etc.] by abstracting the qualities of the object(s) we wish to think about, often by constructing a definition³² of it. Dargie argues that the essentialism mode may be the only way in which the human brain can understand technological realities (e.g. electricity, computers, etc.), but when applied to human affairs and arts, it needs to be complemented by existential thinking - it must be humanized³³. The African way of music teaching is in the existentialist mode, by confronting the thing itself³⁴. Music education in this mode is based on the progression: incentive → songs → techniques → terminology (Dargie 1991: 22), which is the reverse of most Western approaches: theory/ terminology → techniques

³⁰ Westerlund (1998: 569-570) says that African and Western thinking differs in their assumptions, theories, concepts, models, and logic in interpreting the musical reality of their cultural worlds. The African philosophy views reality as unitary, and Western philosophy views reality as dualistic.

³¹ A parallel can be drawn between the factual, task orientated West and lack of value and importance attached to music education for all, and the more experiential, people orientated Africa and the strong value and importance ascribed to music education for all. As a Blackfoot teacher (quoted by Nettl 1992: 6) observes: "White [Western] music is difficult, one must learn to read music and to understand theory in order to perform it, it has incredible variety compared to Indian music. But to white people, music is much less important than to us. Our songs are among the most important things we have".

³² E.g. "A human being is defined as a 'rational animal'" (Dargie 1991: 20).

³³ Biko (1978: 112) believes that Africa can "give the world a more humane face".

³⁴ E.g. A human being is "I am" (Dargie 1991: 20).

→ music → certificate (incentive) (Dargie 1991: 19)³⁵. “*Afrika-musiek impliseer aktiewe deelname eerder as passiewe beluistering*” (African musicing implies active participation³⁶ in the music making activities and not merely passive listening) (Vermeulen & Van Aswegen 1996: 4). Traditional African methods of music education therefore use a process of musical Gestalt learning³⁷. Learning takes place “by observation, concentrated attention, the development of musical memory; by practising until the ability to feel every variation of the rhythm becomes something almost in the blood and bones of the learner; by listening until the ability to hear is developed to an extraordinary extent” (Dargie 1991: 22).

The results of this gestalt “learning through doing” (not verbal explanations) are: “People who ... learn to become totally musically observant, and who have developed *listening skills*³⁸ to a fine art (Italics added; Dargie 1991: 24). Listening skills do not necessarily develop through verbal “know-that” knowledge as Serafine has found. She (1988: 2) believes that all persons (even musically untutored adults) have knowledge and intuitive understandings of music to a consequential degree³⁹. This intuitive music knowledge is acquired by being exposed (“accidentally”) to the music of one’s culture (enculturation). There appears to be wide differences between adults and children and among children of different ages in all these generic

³⁵ Biko (1978: 111) also refers to this difference: he calls the Western approach one of problem-solving after “trenchant” analysis [by implication more “task centred” - SvD] and the African approach situation-experiencing [by implication more “person centred” - SvD].

³⁶ “[M]usic and rhythm were not luxuries, but part and parcel of our way of communication” (Biko 1978: 110).

³⁷ “A total experience, not something abstracted into its essential elements” (Dargie 1991: 24).

³⁸ Nzewi (1998: 457) asserts that traditional African music education “encourage mass musical *cognition through active participation*” (Italics added).

³⁹ E.g. One can distinguish music from other sounds; one can discriminate his/her own music from foreign music; one can identify a musical style as folk, classical or jazz; one knows which kind he/she prefers; one can recognize a familiar melody; one has several strands of melody stored in his/her memory; one can tell whether two pieces of music are similar or different in features such as mood, loudness, metre or beat, tempo, timbre, rhythmic character, and relative number of instruments; one can also judge more specific melodic-structural characteristics; one can detect the similarity between a theme and its variation, knows whether a phrase is in progress, near the end, or ending; one can identify repetitions; one can tell whether a melody “makes sense” or “sounds good” (Serafine 1988: 2).

processes. “Ordinary perception⁴⁰ is a necessary companion to the understanding of music, but the study of it is no window on how musical understanding occurs” (Serafine 1988: 92).

5.4 The Procedural Nature of Music and the Critical Outcomes of Curriculum 2005

There are seven plus five “broad, generic cross-curricular outcomes” (DoE 1997b: 10) for all domains. The implications for music education are as follows - Learners will:

- Identify and solve problems and make decisions using critical and creative thinking.
The teaching-learning processes involved in a musical curriculum-as-practicum (par. 5.1.2) involves identifying and solving musical problems through critical and creative thinking in a specific musical practice.
- Work effectively with others as members of a team, group, organisation and community.
The musical curriculum-as-practicum is regarded as a musical community of music makers that learn to work together as a team, group, and community in apprenticeship-style. Dargie (1998: 128) points out that “Singing and dancing together in an African way can help a group discover a fine sense of belonging together, a common humanity ...”
- Organise and manage themselves and their activities responsibly and effectively.
Learners learn increasingly how to take responsibility and ownership for their own music making activities.
- Collect, analyse, organise and critically evaluate information.
Learners have to learn how to gather, analyse, organise and evaluate information in order to make music in authentic and “practice true” ways.
- Communicate effectively using visual, symbolic, and/or language skills in various modes
Learners learn to express themselves and communicate musically: through music making activities, acquiring the ability to manipulate and read symbolic music notations, and developing the necessary verbal articulation skills to reflect on their musical activities.

⁴⁰ E.g. the acontextual (outside of music) development of pitch or timbre discrimination.

- *Use science and technology effectively and critically showing responsibility towards the environment and the health of others*

This could eventually involve study of eco-friendly techniques of instrument building with reference to indigenous experience and the relationship of music to noise-pollution as well as the use of music in awareness programmes.

- *Demonstrate an understanding of the world as a set of related systems by recognising that problem solving contexts do not exist in isolation.*

Learners learn music as a multicultural practice, with different musical practices relating to each other and influenced by each other, but still with many different and individual expressions. “[M]usic education ... as culture (education) ... offers the possibility of developing appreciations and new behaviour patterns ... to world musics, ... but also ... to world peoples” (Elliott 1989: 18).

Five extra (“plus five”) Developmental Outcomes: All learning programmes should make learners aware of the importance of:

- *Reflecting on and exploring a variety of strategies to learn more effectively.*
This is an important component of learning to make music successfully.
- *Participate as responsible citizens in the life of local, national and global communities.*

Music makers function in a community and learn self-discipline, self-respect and self-knowledge through their musical activities to be able to participate fully with their specific talents and potentials in the local, national and global communities.

- *Being culturally and aesthetically sensitive across a range of social contexts.*

Music education is one of the domains that is wonderfully suited to teach about different social and cultural contexts⁴¹. Intercultural [multicultural] education through music aids in developing a culture of tolerance⁴² (Oehrle 1993: 14).

- *Exploring education and career opportunities.*

In apprenticeship-style teaching many different education and career opportunities can regularly be observed by the learners.

⁴¹ Mead (quoted by Peery & Peery 1987: 3) says that music is “a fundamental human *need* that bridges cultural diversity”.

⁴² “I like what I know” (Abeles et al. 1984: 144).

- *Developing entrepreneurial opportunities.*

In the apprenticeship-style teaching and learning context with many performing functions, there are ample occasions to explore and be aware of different entrepreneurial opportunities.

5.5 The Arts and Culture Learning Area

“At the heart of every culture is its manner of raising the young. ...[T]he very term ‘culture’ derives from the root metaphor of cultivation, the essential function of raising the young” (Damon 1995: 19).

The importance of this Learning Area is recognized by Curriculum 2005 and expressed in many statements:

“Arts and Culture are an integral part of life” (DoE 1997b: 191).

“Through developing creativity and exploring the diverse cultures that exist, the spiritual, intellectual and emotional aspects of our personalities will be promoted” (Curriculum Framework quoted by Wedekind 1998: 61).

“Arts and Culture are a crucial component of developing our human resources. This will help in unlocking the creativity of our people, allowing for cultural diversity within the process of developing an unifying national culture, rediscovery our historical heritage ...” (RDP quoted by DoE 1997b: 190).

In Chapter Two there was a discussion on the value of music for learners. The educational value of *all* the arts are also affirmed by numerous studies. James Hansmacher (quoted by Jensen 1998: 38) concludes (after reviewing 36 studies) “that arts education facilitates language development, enhances creativity, boosts reading readiness, helps social development, assists general intellectual achievement, and fosters positive attitudes toward school”. Jean Houston says that arts stimulate body awareness, creativity, and sense of self: “[A] child without access to arts is being systematically cut off from most of the ways in which he can experience the world” (Ibid.).

5.6 Education in Music - The Means and Content

“A child’s music education should start nine months before a child’s birth, or even better, nine months before the mother’s birth” (Kodály quoted by Langelaar 1980: 9), to which Huib Maul (Ibid.) added, “nine months before the grandmother’s birth”.

“[I]t is the job of education to bring out the child’s musical nature” (Dalcroze quoted by Bachman 1995: 79).

The importance and value of music education were discussed in Chapter Two and in sections of Chapter Three. What are then the musical skills, the activities and the knowledge through which a learner becomes musical proficient? As previously stated, the procedural nature of music is the determining factor in teaching music successfully. The required musical skills and knowledge (the content) which are acquired through the musical activities (means) - singing, rhythmical movement (e.g. body percussion) and dancing, instrumental playing, listening activities, creative work⁴³ and elementary notation knowledge - are:

- the ability to control and manipulate the voice for singing and other creative expressions;
- the ability to control and manipulate the fine and gross body muscles for rhythmical movement, other physical expressions (e.g. playing on instruments);
- the ability and knowledge to manipulate instruments musically;
- the ability to listen actively, discriminatingly and with understanding to music;
- the ability to be musically creative;
- the ability to understand and to read elementary notation.

5.6.1 Singing ability and vocal control: to be able to sing on pitch and to manage the use of the voice for a variety of expressions.

A well-considered developmental strategy for acquiring vocal control and singing skills in the Foundation Phase is very important, because modern society does not provide enough practise

⁴³ See Chapter Two for an in-depth discussion on the value of each of these components for learners.

opportunities. This is due to i.a.:

- the omnipotence of sound (radio, cassettes and CD's). There is often no need, desire or stimulation for singing at home, and this phenomenon also inhibits the natural practise of skills through "sound play" (see Chapter 2, par. 2.1.2.2.8);
- the early institutionalization of young children. This also inhibits children's sound play and thus the development of vocal control and skills⁴⁴.

Annie Langelaar (1980: 36-40) stresses the importance of a systematic voice development program⁴⁵ through a suitable repertoire. She (1980: 38) is very critical of the sort of ("difficult") songs that are typically available on sound media and even promoted in print as songs for young children. She (Ibid.) names three such typical Dutch songs and then poses the question: "*Is het een wonder dat 'Het Nederlandse Volk' niet zuiver kan zingen?*" (Is it surprising that the Dutch cannot sing in tune?)⁴⁶. These "difficult" songs (which can successfully be used as listening songs) should be balanced with a large repertoire of songs developmentally suited for young children's voices. The problem arises when teachers are not discriminative (using only the

⁴⁴ As Bannan (1998: 4) puts it: "Voices and the enthusiasm to use them are dampened where children must be seen but not heard". It is obvious that young children's "sound play" practises the vocal control skills, while a lack of sound play inhibits the mastering of these skills, e.g. voice control, pitch matching and the ability to sing. This is especially notable in "at risk" groups like children who seldom have opportunities to sing outside of institutions (like schools) and boys who in some cultural communities shy away from (practising) singing. Bannan (1998: 6) regards favourable acoustic and social conditions, absence of threat to and in the activity, positive role models, and plentiful opportunities to sing and matters to sing about, as important in vocal development.

⁴⁵ Langelaar (1979: [6-7]) presents the characteristics of a genuine nursery / pre-primary song ("*echte kleuterlied*") as: unison singing, a capella, in a range of three to six tones, the melody moves mostly stepwise, phrasing consists of short sentences, syllabic singing (one note per syllable), in strophic form (short songs with many verses), the rhythm naturally follows the rhythm of the words, mostly in duple or quadruple time (seldom in triple time), and of a true nursery text ("*zuivere kindertekst*") [i.e. repetition (e.g. "London bridge is falling down, falling down, falling down", Mary had a little lamb, little lamb, little lamb), sound imitation (e.g. Old MacDonald ... with a moo moo here"), and sound play or nonsense words (e.g. "This old man ... nick nack paddy wack")].

⁴⁶ This researcher can pose the same question regarding same cultural groups in South-Africa. Examples of (difficult) songs frequently sung are i.a. *Jack and Jill* and the original version of *Eendjies eendjies stap in 'n ry* (See Appendix A: 2). Other factors contributing to a lack of singing ability are affluency (people can buy their entertainment and do not have the need to enjoy themselves through their own music making activities), urbanization and formal education - which, according to Bannan (1998: 4) can privilege the "modularities of the mind which serve verbal articulatory at the expense of retaining the capacity to sing". This is especially true of a Western orientation which does not afford such high priority to music and singing (See footnote 31 above).

“childlike” words as criterium for selection) and use these (difficult “listening”) songs as repertoire for singing⁴⁷ which undermine the successful development of voice control and aural abilities⁴⁸. Another factor is that young learners do not have enough opportunity to sing a capella (without accompaniment)⁴⁹ and thus struggle to hear themselves which inhibits the development of their aural and vocal abilities. Singing should be ideally used throughout the day woven into the daily activities of children⁵⁰.

Examples to explore voice development and expressional power: *Telefoon speletjie* (*Trieng, trieng*), *Ellatjie kapellatjie*.

5.6.2 Control over the body's muscles: (fine- and gross motor co-ordination) - to be able to move and dance rhythmically, to execute body percussion, and to play on percussion instruments.

The ability to synchronise the body's rhythmical movement with the rhythm and beat of the music. See par. 5.6.4, 5.6.7.1, as well as action songs and singing games for examples.

⁴⁷ Langelaar (1979: [5]) asserts that teachers who disregard the simple songs which the young need for the development of an activity as complex as singing, and favour too ambitious songs, actually teach young children to “drone”.

⁴⁸ This researcher (teaching at a high school for boys) was often amazed at the lack of singing ability and listening skills in secondary school boys after a general music education of at least seven years in the kindergarten and primary school.

⁴⁹ Typically teachers of music for young children, regard piano accompaniment as indispensable for “community” singing. Constant piano accompaniment with the singing of the young is detrimental for their vocal and aural development: it often prompts learners to oversing (shout), it makes it difficult for the learner to hear, evaluate and adjust his/her own singing, it encumbers the learner's task to match pitch. Because a piano is a percussion instrument and timbre-wise completely different to the voice, many children who can match pitch from the teacher's voice, struggle to match the pitch of a piano - which is a learned skill. Kodaly (quoted by Earl 1998b: 2, par. 9) also stresses this point: “Voice tunes with voice” He refers to the tempered tuning and different timbre of the piano “which ... is more difficult for young children ...”. Learners (especially those “at risk”) who need (aural) feedback to monitor and develop their vocal skills are undermined by the indiscriminative use of a piano.

⁵⁰ This will be spontaneous *a capella* singing. See Chapter 6 for examples of songs and rhymes for (interdisciplinary) use throughout the day.

5.6.3 Ability to listen discriminately: - to recognize and “feel” musical elements such as rhythms, beat, melodies, mood, timbre, etc⁵¹.

- Silence and sound: e.g. Musical chairs, Stop!;
- Dynamics: e.g. For general ideas see Appendix B, p.140;
- Rhythms and beat⁵²: e.g. Johnny taps, *Marionette*, Bingo, Clapping game, Feeling the rhythm, Name game;
- Pitch and melody: e.g. *Telefoon speletjie*, *Eggo-liedjie*, Human Xylophone, Putting a song together;
- Mood: e.g. The Milkman’s horse, *Die hondjie storie*;
- Timbre: e.g. Do you know the muffin man, *Hoor die kerkklok*, Nightwatchman, Imitation game, Tracking down, Musical Simon says 1 & 11, Which instrument is missing, Playing by ear.

5.6.4 The manipulation and playing of non-melodic and melodic percussion instruments

The instrumentarium used in general music education for the Foundation Phase are various non-melodic⁵³ (no fixed pitch) and melodic⁵⁴ (fixed pitch) percussion instruments.

The Melodic percussion instruments’ use in the Foundation Phase centres around the pentatonic

⁵¹ For excellent examples of listening games see *inter alia* Birkenshaw (1982) and Storms (1979).

⁵² As stated earlier in Chapter 2, par. 2.1.2.2.3, movement to music is an important aid in developing aural musical abilities.

⁵³ Non-melodic percussion instruments i.a.: Rhythm sticks, triangles, hand drums, tambourines, cymbals, finger cymbals, castanjettes, wooden block, (jingle) bells, etc.

⁵⁴ Melodic percussion instruments i.a.: xylophones / marimbas, glockenspiels, metallophones, sonostaves, bass staves, etc.

scale⁵⁵ which allows improvisation more freely. Carl Orff (discussed by McLachlan 1983a: 180-197) was responsible for the creation of a young child-friendly percussion instrumentarium and the use of the pentatonic scale. Two terms are traditionally associated with the pentatonic scale and Orff's musical method: bourdon and ostinato⁵⁶.

- bourdon: A repeated "bass" pattern that uses (mainly) the first and fifth degrees (usually played together) of a scale to accompany songs or chants (See Appendix A, p.2).
- ostinato: A repeated musical figure based on any of the five notes of the pentatonic scale played as an accompaniment to a song or chant.

These techniques can be used to accompany any song which is based on notes of a pentatonic scale (e.g. the *s m* notes of the *ur* melody, the *s m l*⁵⁶ chant of the *kleuterdreun*). Even some songs with a unaccentuated and/or passing 4th or 7th degrees can be used; e.g. *Frere Jacques*, "These are the lady's knives and forks".

The non-melodic instruments are interesting and relatively easy to play for the learners and therefore popular additions to the music making activities of the Foundation Phase. They can be used:

- to play the rhythm of a song or rhyme while singing or chanting it, e.g. to accompany "Mary had a little lamb" on rhythm sticks;
- to play the beat of a song or rhyme while singing it, e.g. playing the beat on a hand drum while singing the song "Pease pudding hot, pease pudding cold ...";
- for special (sound) effects - i.e. using instruments for sound effects to enhance certain

⁵⁵ A pentatonic scale consists only of five tones (not seven like a major scale) and without any semitones. Thus the semitones between the 3rd and 4th, and 7th and 8th degrees are avoided by either omitting the 4th and 7th degrees (mostly) or the 3rd and 7th degrees. The semitones in a major scale are primarily responsible for the strong tonic sense and the harmonic implications, while omitting the semitones weakens the tonic and harmony's stronghold. Children can happily improvise on any of the five pentatonic notes without serious harmonic clashes. Another benefit of the use of the pentatonic scale is that it widens children aural tolerance for more sounds than the "sweet" harmonies of popular music and thus may foster a better understanding of other (i.a. multicultural) musics.

⁵⁶ See Appendix A (p. 2) for examples of bourdon and ostinati. For examples of using these techniques in music teaching see *inter alia* Orff ([s.a]), Wheeler and Raebeck (1977: 17-30).

⁵⁶ The tonic solfa names: s(oh), m(e), l(ah).

words -, e.g. “Hickory Dickory Dock”

“the mouse ran up the clock” (make ascending glissando on xylophone)
 “The clock struck one” (crash cymbals on “one” together)⁵⁷;

- to enhance contrasts and form in music, e.g. playing the question phrase (*Grietjie Marietjie*) or A part (*Die Skilpadbesie's oulik*) of a tenary form song with bells, and the answer phrase or B part with rhythm sticks.

5.6.5 The ability to make music creatively

The tools (knowledge and skills) of music through which creativity in music is advanced are *inter alia*: the ability to sing and use the voice expressively, rhythmic ability, knowing different movement options, knowledge of different instruments and options of sound production on them, elementary (intuitive) knowledge of song and melody structure, and a rudimentary knowledge of musical form, e.g. the importance of repetition and contrast. As Birkenshaw (1982: 241) points out, there are many progressive steps that lead to musical creativity. One of the first and basic steps is “a foundation of rhythmic and melodic sureness” which develops through ample active music making opportunities.

The teacher should create many opportunities for musical improvisation and creativity *inter alia*:

- Free improvisation with sounds⁵⁸, e.g. *Ellatjie Kepellatjie*, *Wie het die koei*.
- Through creating music stories⁵⁹, e.g. The Three Bears (Appendix B);
- Creating accompaniments for rhymes and/or songs, see par. 5.6.4;
- Completing melodies, e.g. Now tell me, Dolly dance with me;
- Composing musical answers for musical questions;

⁵⁷ For more examples see Birkenshaw (1982: 246-247).

⁵⁸ E.g. “Produce as many as possible different sounds with your mouth”. See Birkenshaw (1982: 241-245) for excellent examples.

⁵⁹ For examples see Birkenshaw (1982), Wheeler & Raebeck (1977: 59-92).

- Using form (such as ABA or Rondo) to create, See par. 5.6.7.4;
- Making up melodies for rhymes;
- Making up songs about daily activities and interests.

5.6.6 Elementary sightreading

For examples of developing this skill: see Appendix B *Frere Jacques*, Happy birthday, Square of sounds, as well as McLachlan's (1979) "*Sien wat jy hoor*" Part 1 and 2, and Fun with notes / *Notepret* Books 1 and 2.

5.6.7 The acquiring of the following Conceptual Understandings of Music

5.6.7.1 Rhythm:

- Upbeat (Anacrusis) and Mainbeat
E.g. Upbeat: Happy birthday, *Die Stem*, *Molweni*, *Dis julle wat die wind*
E.g. Main beat: *Nkosi sikelele*, *Pollie ons gaan Pêrel toe*, This old man
- Rhythm patterns (the same - different, smooth - jerky)
E.g. The Milkman's horse, compare the different rhythms of learners' names
- Beat (two - three, regular, irregular)
E.g. *Bejô*, The Milkman's horse, Johnny taps
- Tempo: (fast - slow, faster - slower)
E.g. The Milkman's horse, Slowly-slowly / *Stadig-stadig*

5.6.7.2 Tone:

- Pitch (high - low, higher - lower)
E.g. Autumn Leaves 2
- Melody (stepwise - leapwise, smooth - jerky)
E.g. Rock-o my soul / *Kom ons ruk en rol*, Row your boat

- Articulation (legato - staccato)
E.g. The Milkman's horse, *We jump / Ons spring*, *Cukoo / Koe-koek*
- Dynamics (loud - soft)
E.g. *Thula mama*, *Flat / Platjie*
- Timbre (blend - contrast, the same - different)
E.g. The Muffin man
- Mode (major - minor)
E.g. The Milkman's horse, *Die hondjie-storie*, *Frere Jacques* (sing in major and minor)

5.6.7.3 Expression:

- Mood (happy - sad)
E.g. The Milkman's horse, *Die hondjie-storie*

5.6.7.4 Form:

- Recognizing the beginning and end of songs:
E.g. Chook chook chook, *Vinkel en Koljander*
- Recognizing Phrases
E.g. The farmer in the dell, *Môre gaan my suster trou*
- Phrasing (incomplete/question - complete/answer)
E.g. *Grietjie Marietjie*, *Wat is jou naam*, *Wiedewiedewiet*,
Môre gaan my suster trou, Do you know the muffin man?
- Form types
AB Form (Songs recognizable in two sections):
E.g. AB: *Imvula*, *Allermooiste ding*, *Onder in die vlei*.

ABA Form (Recognizable in three sections, with the first and last the same):
E.g. Shoo fly / *Skoert vlieg*, Twinkle, twinkle little star, *Die skilpadbesie's oulik*.

One can also make up your own ABA song by choosing two contrasting songs and perform them in an ABA form, e.g. A (*Rock-o my soul*) and B (*Row your boat*).

ABACA Rondo Form. Choose three songs about a theme (say animals, or birds) and perform them in a rondo; e.g. A (*Sysie die voëltjie*), B (*Masihangele*), A again, C (*Over in the meadows*), A again, etc.

A rondo can also be used to give opportunity for improvisation; e.g. take a song as your A part (*Ien dien dou*) and give different learners an opportunity respectively as the B, C, etc. parts to improvise:

- a rhythm (with body percussion or on non-melodic instruments),
- a melody (through singing or playing on melodic instruments),
- a movement,
- or sound play (such as scary or happy sounds to create a certain atmosphere).

5.6.7.5 Texture (accompanied - unaccompanied, thin - thick, monophonic - homophonic - polyphonic)

E.g. Discriminate between the texture of one learner singing versus the whole class, between singing a capella and singing with accompaniment, etc.

5.6.7.6 Elementary notation

See par. 5.6.6.

5.7 Education in Music - The Specific Outcomes for Music Education

Blacking (1973: 89) regards music as “a synthesis of cognitive processes which are present in culture⁶⁰ and in the human body⁶¹: the form it takes, and the effects it has on people, are generated by the social experiences of human bodies in different cultural environments”. The

⁶⁰ Cognitive processes interacting with the “memes”. A “meme” describes “a unit of cultural information comparable in its effect on society to those of ... gene[s] on the human organism” (Csikszentmihalyi 1993: 120).

⁶¹ Cognitive processes interacting with the “genes” of humans (Csikszentmihalyi 1993: 119)

functions and roles of music in the community and culture expressed in Curriculum 2005 as eight specific outcomes for the Arts and Culture Learning Area (under which music education falls) are:

Learners will be able to:

1. Apply knowledge, techniques and skills to create and be critically involved in arts and culture processes and products.
2. Use the creative processes of arts and culture to develop and apply social and interactive skills.
3. Reflect on and engage critically with arts experience and work.
4. Demonstrate an understanding of the origins, functions and dynamic nature of culture.
5. Experience and analyse the role of the mass media in popular culture and its impact on multiple forms of communication and expression in the arts.
6. Use art skills and cultural expressions to make an economic contribution to self and society.
7. Demonstrate an ability to access creative arts and cultural processes to develop self esteem and promote healing.
8. Acknowledge, understand and promote historically marginalised arts and cultural forms and practices.

Following is a discussion of each of the eight specific outcomes with some suggestions to realize them in the music class of the Foundation Phase.

SPECIFIC OUTCOME 1

SO 1: Apply knowledge, techniques and skills to create and be critically involved in arts and culture processes and products.

In music education this implies the following:

- *Apply knowledge:* e.g. the learner's procedural and propositional (verbal) knowledge about music - concepts like high and low, slow and fast and possibly the symbolic / notational representation of these concepts;
- *[Apply] Techniques and skills and competencies⁶²:* e.g. the learner's ability to sing (on pitch), to play on instruments, to do the basic movements, to listen discriminatingly;
- *To create [music] - creative activities and abilities:* e.g. voice and instrumental improvisation, creating music stories and "dramas";
- *Be critically involved [in music activities] - critical, discerning abilities:* the ability to listen discriminatingly and to evaluate and "supervise" one's own musical endeavours;
- *Arts and culture processes:* the continuous musical and holistic development through music making activities;
- *[Arts and culture] products:* i.e. the rhymes, songs, singing games and dances which the learners use in their musicing or which they create themselves (musical works / compositions).

⁶² What the policy document calls "linking knowledge and understanding with skills" (DoE 1997b: 192)

| ASSESSMENT CRITERIA 1 | RANGE STATEMENT 1 | PERFORMANCE INDICATOR 1 | EXAMPLES |
|--|---|---|---|
| <i>AC 1: The application of appropriate knowledge and skills in the process and product.</i> | Learners will independently or with assistance: Explore and practise a range of skills | Use the body as an instrument of expression with safety e.g. warming up the body before dancing or the voice before singing | E.g. to hum a song or sing softly at the start of a singing class. |
| | | This will be evident when learners: Display the ability to concentrate | <i>Pease pudding hot</i> ⁶³ with clapping pattern or body percussion. Listening games, e.g. <i>Story of sounds</i> , <i>Clapping game</i> , <i>Musical Simon says</i> , <i>Which instrument is missing</i> , <i>Remembering sounds</i> . |
| | | Display the ability to be task focussed | Playing an instrumental bourdon pattern while (against) singing. Listening games. |
| | | Identify and perform basic movements, e.g. running, hopping, turning, stamping, shaking, kicking, etc. | <i>Ring'o ring'o roses</i> . Demonstrate the ability to recognise and execute movements according to different rhythm patterns. |

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| Practise and present core foundational skills in a variety of art forms | Demonstrate gross and fine motor co-ordination | Movement and singing games: <i>Incy Wincy Spider</i> , <i>These are the ladies</i> , <i>Circle to the left</i> . |
| | Express experiences through arts activities | <i>If you're happy and you know it</i> (feelings), <i>The Milkman's Horse</i> (mood), <i>Ring'o roses</i> (movement), <i>Lala Ntombi</i> (day routine). |
| | Recognise basic art concepts and use basic, various arts disciplines | Musical concepts such as high /low, fast/ slow. <i>Slowly slowly very slowly</i> . See par. 5.6.7. |
| Build on basic skills including communication, cognitive and motor skills (e.g. exercises such as energy, lengthening and midline activities) | Respond to an instruction which displays an ability to listen | <i>Ringelinge rosies</i> (rhythm), <i>Muffin man</i> (timbre), <i>Felix</i> , <i>Joep liewe Loeloe</i> (Crossing midline), <i>Listening games</i> . |
| | Present and perform with growing confidence in individual and group activities | <i>Kom ons maak 'n kring</i> , <i>So is ons maniere</i> . Demonstrate own initiative and creativity in leading the group. |
| | Demonstrate an ability to explore and improvise around ideas | E.g. to create a "musical picture" in sound on a topic such as transport or the weather. |
| Demonstrate memory of simple instructions and combinations as used in dance, drama, music, and oral traditions | Use skills learnt to explore themes | E.g. to use all musical skills (singing, improvising, instrumental playing, movement, etc.) to explore themes done in class. |

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| | | Explore and use available and found resources with creativity and innovation | Making instruments from available material. |
| | | Demonstrate an awareness of their bodies' capabilities | Dramatizing stories, using the voice for a multiple of ex-pressions, <i>Ellatjie Kapellatjie</i> . |
| | Apply skills to themes | Make sound combinations with voice and body | Creating a train or a storm in sound. See Appendix B, p. 87 for an example. |

| ASSESSMENT CRITERIA 2 | RANGE STATEMENT 2 | PERFORMANCE INDICATOR 2 | EXAMPLES |
|---|---|---|---|
| <i>AC 2: Involvement, commitment, participation, and enjoyment is demonstrated.</i> | Practise and perform in a safe and supportive environment | Participate with commitment, enthusiasm and enjoyment | Learners can participate and enjoy music making activities: singing, moving, playing instruments, creative work. |
| | Use resources - personal, human, spiritual, physical, technological found and natural materials | | Music making activities should focus on enjoyment (fun), co-operation, participation, socialising, acceptance, sharing musical experiences. |

SPECIFIC OUTCOME 2

SO 2: Use the creative processes of arts and culture to develop and apply social and interactive skills.

| ASSESSMENT CRITERIA 1 | RANGE STATEMENT 1 | PERFORMANCE INDICATOR 1 | EXAMPLES |
|---|---|---|---|
| <i>AC 1: Social and interactive skills: such as acknowledgement and acceptance of diversity and commonality</i> | Learners will explore and understand of social and interactive skills through group creative processes: e.g. creative play, murals, choral work | This will be evident when learners: Explore a range of social interactive skills in action | Singing games promotes taking turns, being a leader or a follower (e.g. <i>Green green green</i>), being creative (e.g. <i>So is ons maniere</i>) and using all the musical skills as mentioned in par 5.6. |
| | Exploring and understanding of social and interactive skills through sharing of space and other resources | Can share resources | Making music together implies sharing: singing together (sharing sound), dancing together (sharing space), playing instruments (sharing the instruments and taking turns to play). |

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| | Exploring and understanding of social and interactive skills through co-operating and collaborating: including role play, improvisation and simulation | Show willingness to cooperate and collaborate with peers in creative group activities | This is the natural setting for music making activities e.g. Singing and dancing together, dramatizing and creating sound effects for a story: <i>The three bears</i> . |
| | | Show respect for others, ideas | Music education (See Chapter 2, par. 2.1.2. 1.2) lends itself to facilitate learners' knowledge and understanding of each other in an enjoyable context which promotes mutual respect. |

| ASSESSMENT CRITERIA 2 | RANGE STATEMENT 2 | PERFORMANCE INDICATOR 2 | EXAMPLES |
|---|--|--|--|
| <i>AC 2: Interactive skills such as communicating, listening and sharing.</i> | The development of perceptual skills including listening, observing and interpreting | This will be evident when learners: listen to understand, in order to interpret, and respond to what is seen and heard | To act and respond musically to stimuli assumes appropriate concentration and listening skills, e.g. <i>Die hondjie-storie</i> (mood, mode, rhythm). |

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| | | Demonstrate sensitivity to others e.g. in taking a partner, taking turns | I.a. through singing games (<i>Do you know the Muffin man</i>), antiphonal singing (<i>Ding dong dell, Shay shay koolay</i>) and creative work. |
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| ASSESSMENT CRITERIA 3 | RANGE STATEMENT 3 | PERFORMANCE INDICATOR 3 | EXAMPLES |
|--|--|---|--|
| <i>AC 3: An awareness of roles and behaviour patterns.</i> | Varying the roles within a group e.g. leading, following, sharing, taking turns. | This will be evident when learners: display an understanding of their role as a member of a team or group | Singing games, antiphonal singing, listening games, folk dances all promote being a member of a group and working together. |
| | | Take into account the ideas of others | Creating musical interpretations or improvisations allows learners to voice their own ideas, but also to accommodate those of their class mates. |

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| | Sharing different experiences of customs and culture e.g. costume | Describe various customs and cultural conventions | Explore different cultural expressions and customs through a song e.g. <i>So is ons maniere</i> where learners get opportunities to illustrate their different ways. |
| | | Discuss and reflect on what, how and why customs and cultural conventions affect social interaction | E.g. different greeting songs: <i>Molweni, Good morning.</i> |

SPECIFIC OUTCOME 3

SO 3: Reflect on and engage critically with arts experience and works.

| ASSESSMENT CRITERIA 1 | RANGE STATEMENT 1 | PERFORMANCE INDICATOR 1 | EXAMPLES |
|---|---|--|--|
| <i>AC 1: Explanation of response to work of self and others using appropriate vocabulary.</i> | Learners identify and describe different art forms and different ways of making art | This will be evident when learners: Understand the various making of art | In music: the different media of music making: singing, playing instruments, dancing, etc. |

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| | Display knowledge of basic knowledge of composition | In music: the different parameters to communicate mood, atmosphere, character, texture, balance (e.g. question and answer phrases). |
| Learners identify and describe aspects of composition and presentation | Explain the reasons for their ideas and opinions about the arts | Use last 5 minutes of music class for learners to express their feelings, ideas and preferences. |
| Learners identify and describe the use of materials, techniques, skills, individual resources (body, voice) and media to express feelings, ideas, thoughts | Use appropriate and specific vocabulary to describe what they have seen or heard | i.e. Music concepts and terminology. See par. 5.6.7. |
| | Identify morals and messages in stories, songs, commercials, videos | E.g. discuss the meanings or message in a song, e.g. <i>Masikangele</i> . |
| | Reflect on feelings, moods, and atmospheres seen [heard] in art works | E.g. music used for TV or radio commercials, Moods and feelings in songs: <i>Cabin in the wood</i> |
| | Discuss materials used in art works | The elements of music as well as the different materials used for instruments and their effect on the timbre of the instrument. |

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| | | Discuss how, why and for whom art works have been made (cultural/historical contexts) | Discuss the functions of music in society: lullabies, work songs, for religious, entertainment, dance, etc., purposes. |
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SPECIFIC OUTCOME 4

SO 4: Demonstrate an understanding of the origins, functions and dynamic nature of culture

| ASSESSMENT CRITERIA 1 | RANGE STATEMENT 1 | PERFORMANCE INDICATOR 1 | EXAMPLES |
|---|---|---|---|
| <i>AC 1: Awareness of diverse culture - an understanding of functions and origins of culture.</i> | Learners will explore own experiences of culture | This will be evident when learners: identify and share own cultural traditions, practices and beliefs | Learners of different cultural groups can demonstrate/ perform their music for games, for religious purposes, etc. and teach appropriate ones to the class. |
| | Learners will explore sources of own cultural experiences | Interact with persons of other cultures, religions and belief systems | Get people from the different communities to come and demonstrate their music making, e.g. praise songs, banjo playing, etc. |

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| Learners will explore material base of culture including physical materials, technology, environment | I d e n t i f y commonalities and describe how they feel about the diversity within SA society | Learners can compare their different songs for the same activities, e.g. circle singing games (<i>Vulan'i-ringi</i> and <i>Kom ons maak 'n kring</i>). |
| Learners will explore power relations | Identify various art forms and symbols of the various cultures within the broader South-African community and the global community | In music: different kinds of music (popular, folk, classical), for different functions (dancing, playing, worship, etc), and different media (solo or choir singing, instrumental music), different cultural expressions (folk instruments , songs and dances). |
| Learners will explore traditions, customs, behaviour patterns, roles | Talk about how other cultures have influenced own culture | E.g. songs that use more than one language, e.g. <i>Worsie, worsie</i> . Songs that we use from other cultures: <i>Ring'o roses</i> , <i>Sifun'itshom'am</i> . |

| ASSESSMENT CRITERIA 2 | RANGE STATEMENT 2 | PERFORMANCE INDICATOR 2 | EXAMPLES |
|---|---|--|---|
| <i>AC 2: An awareness of individual, group and cultural identity.</i> | Learners will explore inter-cultural influences | This will be evident when learners represent understanding of own identity in any art form | E.g. hold a quarterly music concert where learners, their parents, grandparants can perform music of their culture. |
| | Learners will explore individual and group identity: Who am I? What am I? | | Get people and elders from the community to come and teach learners new songs or ways of music making. |
| | Learners will explore role of family, community, group, association: e.g. religion, school, nation, etc.. | | Look at the ways that e.g. singing games or greeting songs are the same and are different. |
| | Learners will explore the role of belief, knowledge, religion | | Compare the influence of different languages on the contour and structure of melodies |
| | Learners will explore the role of language | | |

| ASSESSMENT CRITERIA 3 | RANGE STATEMENT 3 | PERFORMANCE INDICATOR 3 | EXAMPLES |
|---|---|--|--|
| <i>AC 3: An awareness of heritage, conservation and preservation.</i> | Learners will explore heritage of family, community | This will be evident when learners talk about how culture and traditions are preserved | Let learners have an interview with their grandparents to talk about their music making, songs, singing games and folk dances and how these changed. |

SPECIFIC OUTCOME 5

SO 5: Experience and analyse the role of the mass media in popular culture and its impact on multiple forms of communication and expression in the arts.

| ASSESSMENT CRITERIA 1 | RANGE STATEMENT 1 | PERFORMANCE INDICATOR 1 | EXAMPLES |
|--|--|--|--|
| <i>AC 1: Knowledge of various forms of communication and a ability to identify various forms of communication.</i> | Learners will identify, explore and experiment with various forms of communication and popular culture | This will be evident when learners: identify and describe the different forms of communication | Discuss and perform the different communication power of music: e.g. <i>Die hondjie-storie</i> (emotions), <i>Qokelela</i> (values), <i>march or dance</i> (rhythm). |
| | | Express ideas, feelings through creative play and art works | Create sound effects and voice dramatizing for rhymes and songs. |

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| | | Effectively communicate an idea or feeling | Let the learner sing a song in different moods. |
| | | Explore the unique ways in which different cultures communicate verbally and non-verbally | E.g. African songs imitates African speech (in a descending contour) while Western melodies like their speech follow an ascending then a descending contour. Compare <i>Ngineminwe</i> with <i>Where is Thumkin</i> . |

| ASSESSMENT CRITERIA 2 | RANGE STATEMENT 2 | PERFORMANCE INDICATOR 2 | EXAMPLES |
|--|--|--|--|
| <i>AC 2: A creative use of multiple forms of communication</i> | Learners will identify, explore and experiment with the value and function of various communication forms, especially the role of the mass media | This will be evident when learners: discuss what has been seen and heard on television, video, radio | Discuss the effect of music in advertisements. Look into how the advertizers use folk, classical and popular music to get people's attention and to communicate some values. E.g. The use of the spiritual <i>Dem Bones</i> refrain (See Chapter 3, par. 3.5.6.4). |

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| | | Identity and describe the power of language, colour, sound etc. in advertisements | Investigate the power of sound effects on TV and radio. |
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| SPECIFIC OUTCOME 6 |
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| SO 6: Use art skills and cultural expressions to make an economic contribution to self and society. |

| ASSESSMENT CRITERIA 1 | RANGE STATEMENT 1 | PERFORMANCE INDICATOR 1 | EXAMPLES |
|---|--|--|--|
| <i>AC 1: The ability to take initiative and to be innovative.</i> | Work should be exploratory, descriptive and productive: make creative use of resources - personal, human, found and natural materials to produce artefacts | This will be evident when learners: use resources in an innovative way | Make instruments from recycled material and natural resources, e.g. large seeds for shakers/ maracas. Accompany singing with only kitchen utensils. |

| ASSESSMENT CRITERIA 2 | RANGE STATEMENT 2 | PERFORMANCE INDICATOR 2 | EXAMPLES |
|---|---|--|--|
| <i>AC 2: An awareness of career opportunities in arts and culture fields.</i> | Work should be exploratory, descriptive and productive: explore arts and culture processes, products, industries, organisations and enterprises through field trips | This will be evident when learners report on arts careers investigated during field trips | Go for outings to different kinds of music concerts. |
| | Work should be exploratory, descriptive and productive: explore career opportunities | This will be evident when learners identify occupations in the arts that affect their own lives e.g. toy designers, illustrators, musicians, dancers, actors, landscapers, dress designers | Let people of the community come to demonstrate their different music skills and how they use it, parents who have musical careers, street musicians, etc. |

| ASSESSMENT CRITERIA 3 | RANGE STATEMENT 3 | PERFORMANCE INDICATOR 3 | EXAMPLES |
|--|--|--|---|
| <i>AC3: Relevant technical skills.</i> | Work should be exploratory, descriptive and productive: explore techniques in various art and cultural forms including media and communication | This will be evident when learners: identify knowledge and skills necessary to create and produce art works for public consumption e.g. clear speech, confident movement | Learners collaborate with teachers and parents to produce a music evening (e.g. a musical play) to apply their musical skills: singing, instrumental playing, dancing, etc. |
| | Work should be exploratory, descriptive and productive: undertake field trips | This will be evident when learners express movement, musical expression and other forms of art with confidence | These expressions can be continuously monitored in learners' music making activities. |

SPECIFIC OUTCOME 7

SO 7: Demonstrate an ability to access creative arts and cultural processes to develop self-esteem and promote healing.

| ASSESSMENT CRITERIA 1 | RANGE STATEMENT 1 | PERFORMANCE INDICATOR 1 | EXAMPLES |
|--|--|--|---|
| AC 1: <i>Confidence and independence in arts and cultural processes.</i> | Learners will work towards development of self-esteem and self-expression: engage in opportunities for creative expression, interaction, introspection and reflection. | This will be evident when learners: demonstrate increasing self-esteem through creative expression | This will be evident in learners' singing, conducting, creative endeavours, instrumental improvising. |
| | | Give expression to personal experience through art activities | Let the learner choose or create a song which expresses how he/she feels, thinks, etc. |
| | | Identify fears and anger through drawing, role-playing, etc. | Use "emotion" songs: <i>If you're angry and you know it.</i> |

| ASSESSMENT CRITERIA 2 | RANGE STATEMENT 2 | PERFORMANCE INDICATOR 2 | EXAMPLES |
|--|--|---|--|
| <i>AC 2: Growth, healing and rehabilitation through creative activities.</i> | Learners will work towards development of self-esteem and self-expression: collaborate and co-operate with others, expressing and communicating feeling and opinions | This will be evident when learners: reflect on the root of personal anger and fears and pose creative alternatives and coping strategies through art activities | E.g. Sing <i>Johnny taps with one hammer</i> . |
| | | Participate willingly in arts activities with increasing confidence | E.g. creative activities: Completing a melody (<i>Now tell me</i>), improvise movement (<i>So is ons maniere</i>). |
| | | Take responsibility for actions and behaviour in individual and group situations | Group projects promote this, e.g. creating a music story (<i>The three bears</i>). |

| ASSESSMENT CRITERIA 3 | RANGE STATEMENT 3 | PERFORMANCE INDICATOR 3 | EXAMPLES |
|---|--|--|--|
| <i>AC 3: Dignity and self reliance.</i> | Learners will work towards development of self-esteem and self-expression: explore and develop enabling and affirming strategies, individually and within groups | This will be evident when learners: display respect for self and others in group e.g. value own artistic contribution; respect others' contribution and cultural processes | Use creating music dramatizations and musical stories, folk songs and games. |

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| | | Display an ability to empathise through role-playing and creative dance | Use music stories and singing games for learners to learn to take the perspective of others. |
| | | Identify conflict management and affirming strategies | Use music stories. |
| | | Demonstrate unique ways of contributing to a safe environment | Songs that address environmental issues and personal safety, e.g. <i>To trust or not to trust.</i> |

SPECIFIC OUTCOME 8

SO 8: Acknowledge, understand and promote historically marginalised arts and cultural forms and practices.

| ASSESSMENT CRITERIA 1 | RANGE STATEMENT 1 | PERFORMANCE INDICATOR 1 | EXAMPLES |
|--------------------------|----------------------|----------------------------|----------|
|--------------------------|----------------------|----------------------------|----------|

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|---|--|---|---|
| <p><i>AC 1: Arts and culture forms, processes and objects not usually seen and experienced.</i></p> | <p>Learners should investigate human rights issues as enshrined in the constitution including: cultural rights; culture fairness and anti-bias; freedom of expression; freedom of association; human dignity and equality; non-discriminatory practices e.g. against race, class, gender, disability</p> | <p>This will be evident when learners: show awareness of children's rights and the right to their own culture</p> | <p>E.g. the song <i>Everybody ought to know</i> can be used to address children's rights.</p> |
| | <p>Learners should identify various practices, meanings and symbols in neglected / marginalised Arts and Culture forms used for similar purposes across a variety of cultures</p> | | <p>Let learners bring examples of their elders', parents, grandparents' songs and dances to teach to the others</p> |
| | <p>Learners should engage with and analyse various examples of oral traditions and processes that represent and reflect previously neglected/ marginalised cultures</p> | | <p>Investigate the different uses of music in the past.</p> |

| ASSESSMENT CRITERIA 2 | RANGE STATEMENT 2 | PERFORMANCE INDICATOR 2 | EXAMPLES |
|---|--|---|---|
| <i>AC 2: Documented field studies around neglected/marginalised/disappearing Arts and Culture forms</i> | Learners should identify common and diverse aspects of: style, conventions, processes, design, materials in works of Art and Culture practices from neglected / marginalised/ vanishing cultures | This will be evident when learners: describe cultural practices of a marginalised culture | Hold a demonstration of “My grandparents’ music” in the hall. |
| | Learners should identify and describe contributions made to South Africa's cultural heritage | Identify the common purpose/function shared by cultural practices | E.g. the different uses of music in the community. |
| | Learners should affirm diverse arts and cultural practices through group activities drawing on the multiple forms of communication | | |

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| | Learners should explore and experience: genres, characteristics, textual studies, socio-cultural factors, Verbal art/Spoken art/Oral art, folklore, folk art and other. | |
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5.8 Conclusion

This researcher is convinced of the merit of Curriculum 2005 and the values and aims expressed therein. Yet some questions remain. Many of the verbs used to explain the curriculum in the Arts and Culture Learning Area focus on verbal interaction with the material: e.g. describe (SO 2, AC 3, PI), discuss (SO 2, AC 3, PI), explain (SO3, AC1, PI), use appropriate vocabulary (SO3, AC1, PI), identify (SO3, AC1, PI), talk about (SO 4, AC1, PI), express ideas (SO 5, AC1, PI), effectively communicate (SO 5, AC1, PI), etc. A real danger exists that teachers and interpreters of the curriculum will be misled to focus on conceptual (“head”) knowledge and not on the procedural and practical nature of music teaching. Great care should be taken in this regard not to take music out of its procedural context and present it on a par with other scholastic subjects in a propositional manner. See *inter alia* the whole par. 5.1.

CHAPTER 6: INTERDISCIPLINARY MUSIC EDUCATION FOR THE FOUNDATION PHASE (GRADE R - 3)

“[M]usic ... makes its way into all spheres of education ...” Kabalevsky
(quoted by Forrest 1998: 194).

6.0 Introduction

Education through music (an interdisciplinary approach) is connected to the young child's experience of music in his/her life and is part of the natural way (through singing and vocalizing) in which a young child engages with his/her environment¹. Bjørkvold (as quoted by Wilson 1990: 13) refers to “child culture”: the universal feature of child's play - accompanying play with musical improvisations, songs and noises². Music should therefore not be limited to music “periods”, but “should permeate the many projects, constructions, and special interest areas that makes up the young child's day”³. Curriculum 2005 claims that “Arts and Culture” are an integral part of life (DoE 1997b: 191) [thus integrated] and this is especially so for the young.

This phenomenon can be employed in teaching a young child in a more formal situation and fortunately the new curriculum encourages this integrated approach: “Arts and Culture offer a unique way of learning across the curriculum. Concepts can be learned vibrantly and experientially through the Arts” (DoE 1997b: 192). Curriculum 2005 also regards “Arts and

¹ “There is also at this age [between the ages of five and seven], perhaps for the first and sometimes the last time, an easy, natural commerce among various media. The child sings as he draws, dances as he sings, tells stories while at play in the bathtub or in the backyard. ... children move readily and even eagerly from one form to another, combine the forms, and play them off against one another” (Gardner 1982:128).

² See Chapter 2, paragraph 2.1.2.2.8.

³ Elkind (quoted by Andress 1989: 24) calls this “permeable learning”: “Young children do not organize their thinking and knowledge in subject-matter terms ... their thinking is organized around projects, activities, and frames”.

Culture [as] fundamental to all learning” (DoE 1997b: 191)⁴.

Philip Alperson (1991: 237) says: "Art education ... must ... concern itself not only with the skills ... but more profoundly with the enlargement of the mind and the development of character. ... we shall have to tie the concept of aesthetic education [music education] to the concept of education through art" [interdisciplinary education]⁵. Hauptfleisch (1991: 61) also claims that music has an important educational role to play as a part of general education. Woodward (1993: 36) calls this the integration of both the aesthetic and the utilitarian philosophies of music. Culture encompasses all facets of life (not only the aesthetic aspects): Vermeulen and Van Aswegen (1996: 4) assert that the integration of music with all other of life activities⁶ is a reality of Africa, while Oehrle (1993: 11) asserts that music is a “social fact”; “an inherent part of existence at every stage”. Curriculum 2005 expresses this as follows: “Culture embodies not only expression through the arts, but also modes of life, behaviour patterns, heritage, knowledge and belief systems” (DoE 1997a: AC3, 1997b: 191).

- visual literacy: The ability to interpret images, signs, notational systems (e.g. musical notation), pictures and non-verbal (body) language, etc.;
- spatial literacy: The ability to use space to create, e.g. painting and drawing, modelling, sculpture, etc.;
- kinesthetic literacy: The ability to manipulate the vocal chords, to do basic movements (as for drama, preparation for dancing), and later dancing to music;
- aural literacy: The ability to interpret different sounds: speech patterns

⁴ Langelaar (1980: 19-21) stresses the important interplay and mutual beneficial interaction between music and all the other developmental aspects of the young child (motor, spatial orientation, social, senses, emotional, expressional, language and mind).

⁵ Westerlund (1998: 575) points out the “variety of possibilities music has in a human’s being life”.

⁶ The functional use of music, e.g. work songs, play songs, etc.

(e.g. happy, angry), rhythms (e.g. distinguishing between galop and skipping rhythms), and musical sounds (e.g. high and low, quick and slow, and between music from different cultures and practices);

- oral literacy: To know the oral traditions like rhymes and poems, storytelling, folk songs - starting with the learner's own culture group.

Music as a discipline addresses all these literacies, and thus the young child holistically, in a multidisciplinary way⁷.

6.1 Music: the eight Learning Areas and the six Phase Organisers

There are six Phase Organisers to facilitate contextual and integrated planning, organisation and assessment in the Foundation Phase. These Phase Organisers are instrumental in integrating the Specific Outcomes of the eight different Learning Areas organized in the three different Learning Programmes and indicate emphasis in a given phase. The DoE (1997b: ix) states that the Phase Organizers should be used to “develop a comprehensive learning experience that integrates with all other Learning Programmes”. The six Phase Organizers are: Personal development, Health and safety, Environment, Society, Entrepreneurship, and Communication.

Following is the integration of musical activities and material⁸ according to these Phase Organisers to facilitate and support learning in all of the other subject fields⁹.

⁷ See Chapter Two, par. 2.1.2.2.

⁸ Mostly songs and rhymes. The reasons being: (1) Using singing is a “child-centred” approach in music education for young learners. Refer to Chapter Two, par. 2.1.2.2.8; (2) Songs and rhymes empower teachers and learners alike - it makes music available and accessible for all. This is therefore also an attempt to help especially musically un(der)qualified class teachers to incorporate music interdisciplinary.

⁹ This will be done in English and Afrikaans with repertoire examples in English, Afrikaans, Xhosa and where available in other indigenous languages.

6.1.1 Music and Personal development (Musiek en Persoonlike Ontwikkeling):

6.1.1.1 Body-awareness, Self-awareness and Self-knowledge (“Ego- en Selfkennis”):

- *Body games (“Lyfspeletjies”):*

Aiken Drum / *Daar is ‘n man doer in die maan*
 Head: *Intloko*
 Head and shoulders / *Kop en skouers*
 Here comes a mouse / *Hier kom ‘n muis*
 Here comes the mouse / *Hier kom die muis*
 Here sits Farmer Giles
 Parts of me
 Round and round / *Rondomtalie*
 Santy Maloney
 Two little eyes
 Two little hands / *Handjies klap*
 Walk down the path / *Om en om die huisie*
 With my legs

- *Hand games (“Handspeletjies”):*

A little seed pod
 Clap clap clap your hands
 Flat, mat / *Platjie*
 Here is the Beehive
 Here is the church / *Hier is die kerk*
Nonyane tse tlhano
 See them dance / *Marionette / Ainsie font*
 These are the ladies / *Skoongewaste messegoed*
 This is my finger / *Dis my appel*
 Two little dickey birds / *Twee kordate kouvoëls*

- *Finger plays (“Vingerspeletjies”):*

Animals
Eentjie beentjie
 Incy Wincy Spider / *Anke Spanke Spinnekop*
Ngineminwe
Ngu cikicane lo
Nonyane tse tlhano / Five birds
 One little two little/ *Een klein twee klein*
 Where is Thumbkin / *Waar is Duimling*

- *Toe games ("Tonespeletjies"):*

*Die eerste varkie parkie wou gaan boer boer boer
Geld in die hand
This little Piggy / Hierdie varkie gaan mark toe*

- *Senses ("Sintuie"):*

*Two little eyes
Wa e bona*

6.1.1.2 My day ("My dagroetine"):

- *Morning and Waking up ("Oggend en Opstaantyd"):*

*Daar kom die rooidag uit
Are you sleeping / Mntakwethu / Vader Jakob / Frere Jacques
Just let me wake up*

- *Greeting ("Môre-sê"):*

*Emaxhoseni siyabulisa
Good day (Dipidu)
Good day everybody / Goeie-môre, goeie-môre
Good morning
Hello everybody
Hello, how are you? / Molo kujani / Goeie-môre hoe gaan dit?
Hello Lungile
Molweni bantwana / Goeie-môre my vriende
Siyabulisa
Your right hand says*

- *Dressing and Clothes ("Aantrektyd en Klere"):*

*Green green green / Groen groen groen
I can tie my shoelaces
Lala ntombi yam
Mina ngiyisicathulo
My hat it has three corners / My hoed
Onderrok trourok
Sally wears / Marie dra
The dancer*

- *It's time to eat and Grace ("Etenstyd enTafelgebede"):*

For health and strength / *Vir spys en drank*
O kukutya
Tselane ngwana ke

- *Cleaning up ("Wegpaktyd"):*

Clean up clean up / *Almal help*
Qokelela

- *Lullabies ("Slaapliedere"):*

Biesie biesie bame / Thula mama thula
Hush little dear one
Sleep baby sleep / *Slaap kindjie slaap*
Thula bhabhana
Thula mama
Thula ntombi yam
Rock your boat
We mntwana wami
Wee Willy Winkie

- *Evening Prayers ("Aandgebede"):*

All night all day
Thank you / *Dankie vir die mooie dag*
Kumbaja my Lord / Baie dankie Heer

6.1.1.3 My needs ("My behoeftes")

- *Emotional ("Emosioneel"):*

Cabin in the wood
Die hondjie-storie
Everybody ought to know / *Elke een behoort*
Good morning 2
Hello everybody
Hello, How are you? *Molo kujani / Goeie-môre hoe gaan dit?*
If you're happy
Issie Dissie Dou
Masikhangele
Nobody knows
One for sorrow

Pat-a-cake / *Bak en brou*
Singabantwana
Way down in the Paw Paw Patch
We mntwana wami
With my legs
Zolani / Tanatjie moenie huil nie

- *Exercise (“Oefening”):*

Clap your hands
Dolly dance with me
Head shoulders
London hill
Ring-o-ring-o roses / *Ringelinge rosies*
Santy Maloney
Teddiebear
The bear went over
The dancer
This is the way / *Kyk hoe ry*
We jump / *Ons spring*

- *Family (“Gesin en Familie”):*

Nampay’ o o mama
O ek woon by my pappa
One for mother
My pappa lief / Petit papa
Sibathathu thina
Here are Grandma’s glasses / *Hier is ouma se ronde bril*
This is my Daddy / *Dit is my Mammie lief en goed*

- *Food (“Voedsel”):*

Coffee coffeee (The Steam train) / *Koffie koffie*
Ek’s lus vir
Ge re sila
I like to eat
Isonka
Jelly on a plate
Ma gee die kinders
Munching mangos
My oompie het gaan pere haal
O Jele Tamati
Pampoenkos, ertjiekos
Pancake Tuesday
Peanut Butter

Sila sila mieliemeel
Tamati Sososo
Tok tok tok
Umathand/i khaphetshu
 Way down in the Paw Paw Patch

- *Friends ("Vriende"):*

As ons almal lekker saamwerk
 I have a (dog) friend
 Playmates
 Sal jy nie my maatjie wees?
Sifun' itshom'am
 Will you be a friend

- *My Home and Nurturing ("My Huis en Versorging")*

A House
Bantwana
 Down in the jungle / *Ou Moeder Viljoen*
 Five in the bed
 Here we go round the Mulberry / *So dans en dans ons*
Huis Paleis
 I'm a little teapot / *Ek's 'n kleine teepot / Mna ndiyiketile*
 Mummy has scissors
Owa Umntwana
 Pat-a-cake / *Bak en brou*
Polly put the kettle on
Rik-rak koekies bak
 See the chimney
 Some-one's in the kitchen
 These are the ladies / *Skoongewaste messegoed*
 This is the way we wash
 Walk down the path / *Om en om die huisie*
 Washing Linen
 Wishy Washy

- *Pets ("Troeteldiere"):*

I have a dog
 Bingo / *Felix*

- *Spiritual ("Geestelik"):*

Kwelozwe loku khanya
 I see the moon / *Ek sien die maan*

This little light
Thula mina
Uthando Lwakhe

6.1.1.4 Special Times ("Spesiale dae"):

Today is Tony's birthday
Happy birthday / Minemnandi kuwe / Veels geluk

6.1.1.5 Games(Spele):

• *Action and Movement Songs ("Aksieliedjies"):*

Bollemakiesie
Five brown teddies / Vyf kabouters
Five in the bed
I'm a little teapot / Ek's 'n kleine teepot / Mna ndiyiketile
I'm singing in the rain
Jelly on the plate
Jim-a-long Josie
Johnny taps / Kramer kap
Kangaroos like to hop
Masikhangele/ Kyk die voëltjies vlieg
Nampay' o omame
Nikhe nawabonana
Jack be nimble / Vaaltyn huppel
My hat it has three corners / My hoed
Nampay'o omame / Kyk daar kom tant Sannie
Oliver Twist
Rock'o my soul / Kom ons ruk en rol
Sifikil'e zibukweni
The wheels of the bus / Die buswiele
This old man / Jan Fiskaal

• *Circle Games ("Kringseletjies")*

Bêjo bêjo bêma london
Circle to the left / Huppel hoepel links
Do you know the muffin man / Ken jy ook die visserman
Dwars oor Vaal- en Grootrivier (So is ons maniere)
Elinye ikandle
Here we go looby loo / Tarataboemdery
Here we go round / So dans ons almal in 'n kring
Impuku nekati
Issie Dissie Dou

Joep, Liewe Loeloe
Kheth'omthandayo
Kom ons maak 'n kring
Nants' imfene
Op die brug by Stellenbosch / Sur le pont
 Pass one window (Jingle at the windows)
Ding dong dell / Ram tam tam
Shay shay Koolay
Shoo fly / Skoert vlieg
Simon het 'n diamant
 The farmer in the dell / *Die boer is op sy plaas*
Vulan'i-ringi / Maak oop die kring
Wiede-wiede-wiet
 Punchinello

- *Clapping Songs ("Klappatroon liedjies"):*

Mary had a little lamb / Sannie het 'n lammetjie
Ms Johnson had a baby
Pat-a-cake / Bak en brou
Pease Pudding hot / Heidelemoen

- *Counting out ("Uittelrypies"):*

Edelman
Eentjie beentjie
Ellatjie kepellatjie
 Five in the bed
Huis Paleis
Ina Diena daina dou
Johnny taps / Kramer kap
 Lady Baby
 My mother, your mother
Onderrok trourok
 One for sorrow
Tinker tailor / Snuitertjie
 This old man / Jan Fiskaal
Wie het die koei se horing afgeslaan?

- *Line Games ("Ry speletjies"):*

Aljander aljander
 Here we go gathering nuts in May
 London Bridge is falling down
Môre gaan my suster trou
 Round and round / *Holder bolder*
 The big ship / *Die Alibama*

Vinkel en Koljander

- *Skipping Songs ("Touspringliedjies"):*

Blue bells
Huis paleis pondok varkhok
 Teddy bear
 Two little dickey birds
 What's your name?
Wie het die koei se horing afgeslaan?

6.1.1.6 Learning ("Leer"):

- *Alphabet and Reading ("Die Alfabet en Lees"):*

ABCDEFG
 If your name starts with an A
 I like to read
Ons leer daar is vyf vokale / Maninz' amagama

- *Auditive memory ("Ouditiewe Geheue"):*

Barnyard song
Bokmakierie / Alouette
 Hier kom de oude man
Imvula / Dis eendeweer
 My father is a garbage man / *My pa is 'n rommelman*
 One finger one thumb
 Story of sounds
Weet jy hoe om kool te plant / Savez-vous planter les choux?
Wiedewiedewiet

- *Colours ("Kleure"):*

Green green green / *Groen is alles wat ek aanhet*
 Lavender blue
Rainbow has all colours
Tshwene

- *Counting and Counting Rhymes ("Telrympies"):*

Five brown teddies / *Vyf kabouters*
 Five in the bed

Johnny taps with one hamer / *Kramer kap met een hamer*
 One for mother
 One little raindrop
 One little two little / *Een klein twee klein*
 One two buckle my shoe / *Een twee my skoene gee mee*
 One two three four
 One two three four five / *Een twee drie en vier*
 The ants go marching / *Kyk twee-twee stap die miere in*
 Three times three / *Drie maal drie*
 This old man / *Jan Fiskaal*
Ukubala
 Washing linen

- *Forms ("Vorms").*

'n Vierkant
Dis driehoek een
Isisangqoa / Dit is 'n sirkel
My hat it has three corners / My hoed

- *Days, weeks and months ("Dae, weke en maande")*

All day all night
 Cuckoo what do you do
Dae van die week
Dae in die maande
 Good morning 3
 Here we go round / *So dans en dans ons*
Luiaardsweek
'n Stoflap storie
 Sunday, Monday / *Sondag, Maandag*
 Thirty days / *Dae in die maande*

- *Direction ("Rigting"):*

Chook chook chook / *Tjoek tjoek tjoek*
 Circle to the left / *Huppel hoepel links*
 Circle to the left do oh
 Ha, ha! This a way
 Here we go looby loo
 Mr East

- *Manners and Values ("Maniere, Etiket en Waardes"):*

Altyd is die luiaard siek
Everybody / Almal help

Everybody ought to know
Fiela
Isonka
Oppak, wegpak / Qokelela
Sit jou hand voor jou mond
So is ons maniere
The more we are together / As ons almal lekker saamwerk
Three little monkeys jumping on a bed

- *Names ("Name"):*

Hello everybody
If your name starts with an A
What's your name? / Wat's jou naam

- *Music and Sounds ("Musiek en Klankespel"):*

Die uiltjie skree / The little owl
Eier gelê
Hoe blaf die hondjie (Die Werf)
Hello everybody
I like to eat
In your house last night
Munching mango
There was a bee / Daar was 'n bytjie
Ek's 'n musikantjie

- *Time and Clocks ("Tyd en Horlosies"):*

Are you sleeping / Mntakwethu / Vader Jakob / Frere Jacques
Bell horses
Biem bam
Dandelion clocks / Horlosieblom
Hickory dickory dock / Racketak racketak tok
Now tell me / Horlosie
Round the clock
Tick tock / Tieng tang

- *Home Town ("Tuisdorp")*

*Dwars oor *Dwars- en *Vaalrivier (Change to suitable names)*
Op die brug by Stellenbosch / Sur le pont

6.1.2 Music and Health and Safety (*Musiek en Gesondheid, Veiligheid*):

6.1.2.1 Safety (*'Veiligheid'*)

Look out for a car / *As jy oor die straat stap*
To trust or not to trust

6.1.2.2 Health (*"Gesondheid"*):

6.1.2.2.1 Physical well-being ("Fisiese Gesondheid")

- *Exercise ("Oefening")*: See par. 6.1.1.3. under "Exercise".
- *Healthy foods ("Gesonde kosse")*: See par. 6.1.1.3. under "Foods".
- *Enough sleep ("Voldoende slaap")*: See par. 6.1.1.2. under "Lullabies".

6.1.2.2.2 Emotional well-being ("Emosionele Gesondheid")

Emotional health ("Emosioneel"): See par. 6.1.1.3. under "Emotional needs".

- *Spiritual health ("Geestelik")*: See par. 6.1.1.3. under "Spiritual needs".

6.1.3 Music and Environment (*Musiek en die Omgewing*):

6.1.3.1 Natural Resources (*"Natuurlike hulpbronne"*):

- *Water*:
Kinders moenie in die water mors nie
Sifikil'e zibukweni
The river sang softly
- *Fresh air ("Vars lug")*:
As ek ver in die veld

6.1.3.2 Environment ("Omgewing"):

- *Geographical Typography ("Geografiese tipografie")* (e.g. mountains, rivers, the sea)

Here is the sea
Luphi ulwandle
 The river sang softly

- *Trees, Plants and Flowers ("Bome, plante en blomme"):*

A little seed pod
 Dandelion clocks / *Horlosieblom*
 Here we go round the Yellowwood tree
 I like the leaves
Imithi
 Lavender's blue / *Blomme is blou*
Masikhangele
Onder in die vlei
 Playmates
Sizinyoni thina
 Summer goodbye
 The Juniper Tree

- *Nature ("Die Natuur"):*

As ek ver in die veld
Tshwene

6.1.3.3 Animals ("Diere"):

Animals
 The animals of Africa

- *Domestic Animals and Farm Animals ("Huisdiere"):*

A-rat-a-tat
 Barnyard song
 Bingo / *Felix*
 Bow bow says the dog
 Come along
Die eerste varkie parkie wou gaan boer boer boer
Die hondjie-storie
Geld in die hand
Nganginehhashi
 Hill an' Gully
Hoe blaf die hondjie (Die Werf)
Ke ne ke nkile
Kiepie Kiepie

Klonkie op 'n donkie
Kolperd
Molo Katana
My pony
Nganginehhashi
Old MacDonald / Klaas Vermaas
Sally the Camel
There are horses
Trippe trappe trone
This little Piggy / Hierdie varkie gaan mark toe
Mary had a little lamb / Sannie het 'n lammetjie
Yankee Doodle / Janke Tang

- *Poultry ("Pluimvee"):*

Wiggel waggel eendjies
Eier gelê
Here sits Farmer Giles

- *Wild Animals ("Wilde Diere")*

Cuddly Koala
Hasie in die Bossie
Kangaroo like to hop
Little bunny rabbit
Lion and zebra
Mouse in the house
One little elephant
Skilpad kom tog uit
The bear went
The elephant goes like this
The elephant is so big
Umvundlana Othile

- *Fishes and water animals ("Visse e.a. water diere"):*

Down by the river
On the edge of a pond

- *Birds ("Voëls"):*

Bokmakierie / Alouette
Koe-koe Waar is jy
Kokke-, kokke-, wiet, wiet, wiet
Kyk die swaeltjies

Masikhangele/ Kyk die voëltjies vlieg
Nonyane tse tlhano / Five birds
Over in the meadows / Onder in die vlei
Sing says the mother / Onder in die vlei
Sizinyoni thina sizinyoni / Kyk ons is voëltjies
Swaeltjies vaarwel
Sysie die voëltjie fluit
The little owl / Die uiltjie skree

- *Insects, etc. ("Insekte, ens."):*

Die skilpadbesie's oulik
Incy wincy Spider / Anke Spanke Spinnekop
Ou tant Sprinkaan
Slowly very slowly / Die slak en die muis
Summ summ summ / Zoem zoem zoem
The ants go marching / Kyk een een stap die miere in
There was a bee / Daar was 'n bytjie

6.1.3.4 The Weather ("Die Weer"):

Good morning 4
'n Afrika Storm

- *Sunshine ("Sonskyn"):*

Here is the sun

- *Wind:*

Dis julle wat die wind
Khanibone / Die wind huil

- *Rain ("Reënweer"):*

Dit reën
Imvula / Dis eendeweër
Mankokosane
One little raindrop
Pitter pitter pat
Pula ya na
Rainbow has all colours
Rain rain go away / Reën reën weg is jy
The River

- *Thunder* (“*Donderweer*”):

I hear thunder

- *Cloudy* (“*Bewolk*”):

Good morning it is a cloudy day

6.1.3.5 Seasons (“*Seisoene* ”):

Allermooiste ding
Moeder Natuur

- *Summer* (“*Somer*”):

On summer mornings
Trirarie die Somer is weer hier

- *Autumn* (“*Herfs*”):

April
Autumn Leaves
Summer goodbye / *Swaeltjies vaarwel*

- *Winter*:

On summer mornings
Winter creeps

- *Spring* (“*Lente*”):

As I sat on the hillside
Cuckoo, cuckoo / *Koekoek*
Lente is hier
Tra-la-la

6.1.3.6 Heavenly Bodies (“*Hemelliggame*”):

- *The sun* (“*Die Son*”):

The moon and the stars

The moon goes round the sun

- *The moon ("Die Maan"):*

Aiken Drum / *Daar is 'n man doer in die maan*
 Hulle sê daar's 'n man in die maan
 I see the moon / *Ek sien die maan*
Kweloze loku khanya
 Lion and zebra
 Pierrot / *In die helder maanskyn / Au clair de la lune*
 The moon goes round the sun

- *The Stars ("Die Sterre"):*

Kweloze loku khanya
 Twinkle little star / *Vonkel kleine ster*
 The moon and the stars

- *Planets ("Die Planete"):*

Jupiter
 The moon goes round the sun

6.1.4 Music and Society (*Musiek en die Gemeenskap*):

6.1.4.1 Ubuntu ("Medemenslikheid")

- *Cultures ("Kulture"):* See. par. 6.1.1.6 for different Folk songs and Singing games.
- *Different Roles ("Verskillende lewensrolle"):*
 - Leaders and followers. See singing games par. 6.1.1.6.
 - Friends. See par. 6.1.1.3 under "Friends".
 - Family (e.g. father, mother, etc). See par. 6.1.1.3 under "Family".
 - Job (Life) roles (e.g. doctor, barber, nurse, mechanic). See par. 6.1.5.1

- *Feelings, Caring and Sharing* (“*Emosies, mededeelsaamheid*”):
See par. 6.1.1.3. under “Emotional”, “Family” and “Friends”
- *Values* (“*Waardes*”):
Spiritual (*Geestelik*): See par. 6.1.1.3 under “Spiritual”.
Attitudes (*Houdings en waardes*): See par. 6.1.1.3 under “Emotional” and “Spiritual”, and par. 6.1.1.6 under “Manners and Values”.

Customs (“*Gebruike*”): See par. 6.1.1.6 under “Manners and Values”.

6.1.4.2. Infrastructure (“*Infrastruktuur*”).

- *Church* (“*Kerk*”): This is the church. See par. 6.1.1.3. under “Spiritual” needs.
- *School* (“*Skool*”): Here we go round the Mulberry bush
- *Towns* (“*Dorpe*”): See par. 6.1.1.7. under “Home town”
- *Transport* (“*Vervoer*”): See par. 6.1.6.5.

6.1.5 Music and Entrepreneurship (*Musiek en Entrepreneurskap*):

6.1.5.1 Jobs (“*Werk en beroep*”):

As daar ‘n vuur brand
 ‘n Skipper *het gaan vaar* / A sailor went to sea
 Build it up
 Come along and dig with me
Daar kom Koos die groenteman
Fiela
Ge re sila
 Here sits Farmer Giles
Ken jy ook die Visserman
 Miss Polly has a dolly
 Ol’ Texas
 Pick a bale of cotton
Silang Mabele
The baker’s boy

The farmer in the dell / *Die boer is op sy plaas*
Ting, tang, Tellerlein
Tzena tzena
Weet jy hoe om kool te plant / Savez-vous planter les choux?

6.1.5.2 Money, buying, selling (Geld, koop en verkoop):

Blue bells
Daar kom Koos die Groenteman
I like to save some money / *Ek hou daarvan om geld te spaar*
Geld in die hand koop
Hot cross buns / *Boerbeskuit*
Klein Duimpie
The Lollipop
Twee honderd pond
Waar kry pappa die geld

| |
|--|
| <u>6.1.6 Music and Communication (Musiek en Kommunikasie):</u> |
|--|

6.1.6.1 Letters and Reading (Briewe):

A Letter
Apie se bruilof (Ek sat op 'n dag)
I like to read
I sent a letter
Pierrot / In die helder maanskyn / Au clair de la lune

6.1.6.2 Greeting songs ("Groetliedjies"):

- Good morning and Hello Songs: See par. 6.1.1.2.
- Good bye songs: Goodbye my friends / *Hambani kakuhle*
Hambani / Tot weersiens
Tongo

6.1.6.3 Music as Communication ("Musiek"):

- *Melodies ("Melodieë"):* Known or unknown.

- *Mood* ("Luim"): Happy, sad, etc.
- *Movement* ("Beweging"): Walking, skipping, running, etc.
- *Phrases* ("Frases"): Complete (question), incomplete (answer).

6.1.6.4 Telephone ("Telefoon"):

*Hallo hallo
Trieng trieng*

6.1.6.5 Travel and transport ("Reis en Vervoer"):

*A sailor went to sea / 'n Skipper het gaan vaar
Bheka phezulu / Kyk op daar is 'n vliegtuig
Chook chook chook / Tjoek tjoek tjoek
Daar kom die lorrie
Diddle-da we're driving in a car / Ri-ra-roets
Down by the station
Emonti
Hello Lungile
Here comes a red bus
Jupiter
Ke ne ke nkile
Morningtown ride (Train whistle)
New River Train (I'm riding)
Row row row your boat / Roei roei heen en weer
Take a bus
The big ships sails / Die Alibama kom oor die see
The steam train (Coffee coffee)
The train is acoming
The wheels of the bus / Die buswiele
Wahaba uloliwe
We're on our way to Wellington*

6.2 Music and the eight Learning Areas of Curriculum 2005

Following are suggestions to use music to enhance learning in the other Learning Areas.

6.2.1 Music and the Learning area: Language, Literacy & Communication

"As a means of expression, music is related to language. Music activities provide one of the most powerful tools in developing language use, as music

places language in an enjoyable and satisfying context” (Nye quoted by Grobler 1990: 17)

- Possible applications of music to enhance¹⁰ and facilitate this Learning Area:
 - Sing or rap proverbs or even “language rules” (to facilitate memory)¹¹;
 - Use songs to facilitate the mastering of new vocabulary, especially of second language speakers;
 - Create music (for) stories;
 - Use mood music for creative writing or reading passages;
 - Investigate the power of music as communicator of atmosphere, mood, emotions;
 - Set poems to music, or use body movement and percussion instruments to accompany poetry;
 - Investigate the influence of music to enhance the meaning of poems and other writings, e.g. (i) compare the melodies of a lullabye and a singing game, (ii) in Handel’s melody for the words “For the Lord God omnipotent reigneth” (“Hallelujah chorus” from “Messiah”) the words “God omnipotent” are set to an octave “jump” to enhance the words’ meaning.



6.2.2. Music and the Learning area: Mathematical Literacy, Mathematics & Mathematical Sciences

- Possible applications of music to enhance and facilitate this Learning Area:
 - Sing counting songs;
 - Make raps, jingles, or songs for mathematical formulas and difficult

¹⁰ Many of the examples are from Gelineau (1976: 367-373).

¹¹ Storr (1992: 21) states the mnemonic power of music and refers to research that confirms music’s ability to facilitate memory.

- mathematical concepts;
- Music songs & stories using mathematical concepts;
- Compare fractions to musical note values;
- Interpret shapes through body movement (e.g. square).

6.2.3. Music and the Learning area: Arts & Culture; Technology

- Possible applications of music to enhance and facilitate these Learning Areas:
 - Build or make models of instruments;
 - Perform and make all the decor, costumes for Musicals, Music Stories, Music Dramas;
 - Compare Form in music to Form in architecture, or illustrate musical form in painting, drawing;
 - Use images and inner imagery while singing songs, listening to music, etc. and make mental and concrete “pictures” for musical concepts, terms and notation;
 - Illustrate scenes or moods in music in painting or drawing;
 - Make puppets for music stories;
 - Depict different musical movements (e.g. skipping, marching) in drawing.
 - Use Action songs, Singing games, Dancing and other Movement to music;
 - Use movement and/or body percussion to enhance conceptual understanding of any subject;
 - Dance traditional period dances (e.g. Minuet) as well as traditional folk dances of different cultures;
 - Explore the meaning of musical terms through dance (e.g. crescendo);
 - Express different instrumental timbres (e.g. trumpet, piano) or articulation (e.g. legato, staccato) through movement;
 - Dramatise a music story;
 - Create a dance to familiar music;

- Express musical forms in movement (e.g. repetition and contrast, ABA, Rondo)
- Make music through: singing, moving/dancing, instrument playing, etc., or listen to music;
- Illustrate terms common to music (e.g. form) through representative examples in all of the other media.

6.2.4. Music and the Learning areas: Life orientation; Human & Social Sciences

- Possible applications of music to enhance and facilitate these Learning Areas:
 - Use folk and other songs and music of different countries and cultures e.g. how the typography of a country, the history, the temperament and life styles of the peoples, etc. influence the way people live, and their songs and music;
 - Listen to “nationalistic” music (e.g. Smetana’s Moldau);
 - Use songs and music based on historic events to learn about history;
 - Explore the rhythm patterns in the names of people, places, things;
 - Identify the origin of folk songs used by composers in musical works (e.g. Greensleeves);
 - Relate musical works to the relevant periods in history and investigate the historical, sociological, etc. context of the composition;
 - Study the folk instruments of the world by sight and sound;
 - Listen to mood or other music that learners’ like and feel affectively connected to;
 - Sing songs that are connected to historical events, or illustrate the values and beliefs of a culture group;
 - Depict different emotion in body movement with or without sound accompaniment.

6.2.5. Music and the Learning areas: Natural Sciences; Economic and Management Sciences

- Possible applications of music to enhance and facilitate these Learning Areas:

- Sing folk and other songs regarding natural phenomena like nature, seasons, etc. e.g. *Al lê die berge nog so blou*;
- Create a storm, or the sea, etc. in sound;
- Explore the environmental factors that may have influenced music throughout the ages;
- Investigate the correlation between the timbre of instruments and their construction;
- Create new songs or poems to promote environmental awareness (e.g. pollution);
- Listen to music expressing nature phenomena (e.g. Debussy's *La Mer*);
- Listen to or sing music about animals (e.g. Saint-Saëns's *Carnival of the animals*) and try to move as the different animals;
- Make own instruments (e.g. a water bottle scale);
- Discover the sound differences between hollow and solid objects;
- Make movements or choose music to depict different weather conditions and/or express the feelings in movement or sound that these weather conditions generate in people;
- Use music concerts, etc. to generate an income;
- Discover the “working” rhythms of various occupations or activities (e.g. cycling), play them on percussion instruments, and compose a song based on the rhythms.

6.3 Conclusion

These are only some suggestions to use music interdisciplinary in the Foundation Phase. By doing so music will enhance the learning and make it more fun, as has been argued in this study. Hopefully the education and training of Foundation Phase teachers in future will address this important aspect of education of the young child sufficiently.

CHAPTER 7: SUMMARY AND CONCLUSION

“Whoever neglects music in his youth, loses the present and has died to the future”¹ -
Euripides ca. 480-406 B.C. (quoted by Langelaar 1980: 19).

7.0 Introduction

This study investigates several key music educational issues such as the importance and value of music for the young child, interpreting the Arts and Culture Learning Area of Curriculum 2005, and suggesting a method for implementing the new curriculum in line with the values and aims of music education.

7.1 Music is an Important Component of Education

Music is important because in making music many individual and social needs of a person are fulfilled: the need to belong and have esteem, the need to be challenged and to actualize one's potential, the need to communicate and relate, etc. Furthermore, the inherent qualities of music (the multicultural and multidisciplinary nature of it) make it important: The multicultural character of music can be employed in our new democracy to advance knowledge, respect and understanding between the different cultural groups, while the multidisciplinary character of music can facilitate holistic learning.

7.2 Music Education and New Trends and Research

Gardner's Multiple Intelligences model (MI) sensitises educators to the fact that each learner is an individual with individual needs, strengths and intelligence profiles. His theory implies that procedural and non propositional subjects (such as music) are accorded well deserved status:

¹ “*Wie in zijn jeugd de Muzen verwaarloosde heeft het heden verloren en is dood voor de toekomst*” (quoted by Langelaar 1980: 19).

Musical competency, for example, is regarded as a separate intelligence along with seven other intelligences. This is an important argument for the allocation of adequate resources for music education.

Research on “emotional intelligence” has shown the connection between the logic of the emotional mind and the logic of knowings like the arts. Negating the emotional component of the learner may inhibit effective learning. For young learners the way something is taught is often more important than what is taught; therefore a balance between feeling and thinking is necessary. Music education can address the emotional component of learners to help them develop emotionally and thus totally.

The power of music to stir emotions can influence people (morally), and this has been the case over the ages. Often music is taken for granted and the influence of music is underestimated, but music is a powerful tool in influencing and shaping humans’ moral consciences and values. In an increasingly impersonal and technological society education authorities have to provide more and more opportunities for the development of the inner emotional and moral life. Music being a language “of the emotions” can be used (cautiously) as vehicle.

Csikszentmihalyi’s “Flow” model stresses the importance of the human need of challenges for optimal experiences to enhance quality of life. Music (the child’s “first art”) has a unique contribution to make in this regard: offering music makers unique and expanding self-knowledge and self-esteem, and opportunities for self-growth and enjoyment.

Armstrong’s “Twelve Characteristics of a Genius” and Barbara Clark’s “Integrative Education Model” stress the decisive role of a positive classroom ambiance and focus on the fun and joy in learning in order to teach and learn optimally and effectively. Using music in the classroom to facilitate learning can greatly contribute to these aims.

7.3 OBE, Curriculum 2005 and Music Education

If Curriculum 2005 is correctly implemented it can address many of the weaknesses of the previous system. It caters for a multiple intelligence approach instead of the traditional one-dimensional IQ viewpoint, acknowledging the many ways in which learners can be intelligent. The new curriculum addresses the divergent needs of our multicultural society and also acknowledges the life experiences of the young which necessitate an interdisciplinary approach. Curriculum 2005 also acknowledges the importance of culture as part of life and approaches music education in two ways: intradisciplinary and interdisciplinary.

Some cautions have to be sounded however: Curriculum 2005's focus on life-roles and the economic "usefulness" of education, may diminish the value and importance attached to the arts. One of the criticisms levelled at Outcome-based Education is that it is too economy-orientated²; the life-role focus of outcomes are mainly economic³. The danger of overemphasising these elements in education, is that "non-economical" (but highly educational) subjects like the arts are watered down or even phased out as unimportant - people start to view the arts as luxuries rather than necessities⁴.

Another problem area could be the time allocated to music in schools. Music falls under the Learning Area Arts and Culture (which includes all the arts). This Learning Area is accommodated in the Learning Programme "Lifeskills" (which receives only 25 % of the notional time accommodating all the arts and most of the other Learning Areas apart from LLC

² "Outcome-based education can be described as a "training-instructional" model that views schools as vocational skills dissemination centres and not educational environments" (McKernan 1993).

³ The *National Centre on Education and the Economy*'s mission is to develop policies on education and human resources (Bonville 1997). The phrase "human resources" refers to the "utility" of humans rather than their humanity (and thus educationability).

⁴ Storr (1992: xii) states with regard to music education: "This ... is why our present politicians seldom accord music a prominent place in their plans for education. Today, when education is become increasingly utilitarian, directed toward obtaining gainful employment rather than toward enriching personal experience, music is likely to be treated as an extra in the school curriculum which only affluent parents can afford ...".

and MLMMS). Grouped together like this with so many other subjects, it means that music is competing with them for the limited time allocated. Only teachers with the right motivation, insight and training will accord music its rightfully important place for its own sake and as a tool in presenting other subjects.

Another cautionary note to be sounded concerns the focus on the verbal and propositional knowledge component of music, see Chapter Five, par. 5.8. To be true to the nature, values and aims of music education the emphasis should be on the procedural and practical music making activities - therefore music teaching should be organized and taught as curriculum-as-practicum. The essence of authentic music education is practical music making with formal knowledge learned “accidentally” during the process.

The challenge in the implementation of the new Curriculum 2005 is to realise the admirable intentions (see Chapter 4, par. 4.5.2) and to provide schools with the financial and human resources to implement the ideals expressed in the new Curriculum. Music is an important tool to facilitate the holistic development of the young learner and should receive the attention it deserves - in discussions, planning and in practice.

7.4 Intradisciplinary and Interdisciplinary Music teaching

Music is especially important in the education of the young, because music is part of the natural way the young experience and construct their play and reality, see Chapter Two, par. 2.1.2.2.8, and Chapter Two, footnote 70. Therefore it is of the utmost importance that in the schooling and education of the young, music teaching is emphasised adequately to enhance all learning. Furthermore, it must be recognized that schools are playing an increasingly important role in the promotion and preservation of the cultural heritage of their learners, see Chapter One, footnote 3.

7.5 Conclusion

It is clear that music is an important and natural part of the life of the young child - so important indeed, that the input in this regard cannot be left to chance or un(der)qualified teachers. It is of the utmost importance that those teachers giving this input into the lives of our children should have specialised training, be given enough resources and time, and above all, be dedicated to this tremendously challenging but ultimately rewarding task.

One can only trust that the correct implementation of Curriculum 2005 will have the desired effect in this country, also with regard to music education. It is hoped that the material collected for this study and its use as set out, will contribute to this.

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DRY BONES

Traditional

Program song

Level: U

Key of F: start F (do)

Rhythmically

E - ze - kiel cried, "Them dry - bones!" E - ze - kiel cried "Them dry bones!" Oh, hear the word of the Lord. The foot bone connect-ed to the leg bone, the leg bone connect-ed to the knee bone, The knee bone connect - ed to the thigh bone The thigh bone connect - ed to the back bone The back bone connect-ed to the neck bone, the neck bone connect-ed to the head bone, Oh, hear the word of the Lord! them bones, them bones gon - na walk a-roun' them bones, them bones gon - na walk a-roun', Oh hear the word of the Lord! The head bone connect - ed to the neck bone, the neck bone connect - ed to the back bone, The back bone connect-ed to the thigh bone, the thigh bone connect-ed to the knee bone, The knee bone connect-ed to the leg bone, the leg bone connect-ed to the foot bone, Oh, hear the word of the Lord! -

Daar staan 'n ta- fel- tjie, rond-om Sus- sie hier. Ma- nie- tjie, Spy- ker- bound, ak- ke-dis se stert My naam is Trie- na Hô! My naam is Trie- na Hal Ek korn van Mos- sel- baai, vir die laas- te Nu- we Jaar. Tieng, tong, Ke-los- sie, daar lui die klok- kie nou. Die ta- fel is ge- dek, met poe- ding en span- spek Ek vra 'n stuk- kie brood, daar is nie bot- ter 'nie. Ek vra 'n bie- tjie tee, daar is nie sui- ker nie. Ek vra 'n stuk- kie pa- tat toe skop sy on-der my blad, Ek vra 'n stuk- kie frik- ke- del, toe sê sy: "Go to hell!"

(Opgeteken deur: Philip Mclachlan)

Van Dyk (1997: 155)

O tjie- lè ma-ma tjie- lè, tjie- lè ma-ma tjie lè, tjie- lè ma-ma tjie lè, ma-ma tjie- lè, ma tjie- lè.

(Hierdie wiegelied het 'n improvisatoriese karakter, die teks bestaan slegs uit klanke met 'n troostende en sussende effek.)

Uit: Die Afr. volkslied onder die Brunnense van Manlida Burden (Ph.D.-tesis, US)

Mama tjie lè

Burden (1991: 197)

Eendjies stap Rhonda Barry

Eend- jies eend- jies stap in 'n ry

Een twee drie vier stap hul ver- by.

Links, regs, links, regs, kyk hoe mak.

Reg- uit dam toe, kwaak, kwaak, kwaak.

Jack and Jill

Jack and Jill went up the hill to fetch a pail of wa- ter.

Jack fell down and broke his crown and Jill came tumb- ling af- ter.

Trad.

Ostinato exercises for tuned percussion instruments

For one instrument

I

Simple drone

Moving drone (simple)

Moving drone (double)

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| Tick tock / <i>Tieng tang</i> | 89 |
| Ting, tang, Tellerlein | 125 |

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| Tjoek, tjoek | 72 |
| To trust or not to trust | 160 |
| Today is Tony's birthday | 136 |
| <i>Toela piekanien</i> | 9 |
| <i>Tok tok tok</i> | 10 |
| <i>Tongo</i> | 15 |
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| <i>Vonkel kleine ster</i> | 117 |
| <i>Vulan'i-ringi / Maak oop die kring</i> | 54 |
| Vyf kabouters | 64 |
| Waar is duimling? | 6 |
| <i>Waar kry pappa die geld</i> | 135 |
| <i>Wa e bona</i> | 8 |
| <i>Wahaba uloliwe</i> | 155 |
| Walk down the path / <i>Om en om die huisie</i> | 1 |
| Washing Linen | 43 |
| Wat is jou naam? | 60 |
| Way down in the Paw Paw Patch | 38 |
| We jump / <i>Ons spring</i> | 120 |
| <i>We mntwana wami</i> | 25 |
| Wee Willy Winkle | 24 |
| We're on our way to Wellington | 151 |

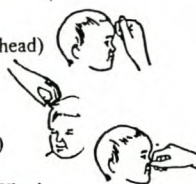
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| <i>Weet jy hoe om kool te plant / Savez-vous planter les choux?</i> | 121 |
| What's your name?/ <i>Wat's jou naam</i> | 60 |
| Where is Thumkin / <i>Waar is Duimling</i> | 6 |
| When I'm playing | 89 |
| Which instrument is missing? | 146 |
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| Will you be a friend | 39 |
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| Wishy Washy | 44 |
| With my legs | 2 |
| Worsie | 21 |
| Yankee Doodle / <i>Janke Tang</i> | 98 |
| Your right hand says | 12 |
| <i>Zolani / Tanatjie moenie huil nie</i> | 27 |
| Zoem, zoem | 102 |

APPENDIX B

Om en om die huisie (*wys alom gesig*)
 Klop aan die deurtjie (*klop aan voorkop*)
 Loer deur die venstertjies (*skerm bo oë*)
 Draai die deurknop (*draai die neus*)
 Vee die voete af en (*vee bo & onder lippe*)
 in by die huisie! (*Steek vinger in mond*)
 "Goeiemôre juffrou* kennebak,
 (*vat ken tussen 2 vingers*)
 vandag gaan ons koekies bak!"
 (*Knyp wange liggies, speels*)

Walk down the path ("walk" across forehead)
 Knock at the door (tap on forehead)
 Pull the bell (tug hair)
 Lift the latch (tweak nose)
 Wipe your feet and (walk fingers on lips)
 walk in!
 How do you do Mr Chin, Chin, Chin? (Wiggle chin).



* of meneer Traditional Van Dyk (1997: 1)

Hier kom 'n muis (*laat vingers "aangevlieg" kom*)
 hy bou 'n huis. (*skud kind se ken tussen duim & wysvinger*)
 Hier kom 'n muggie (*vingers kom "aangevlieg"*)
 hy bou 'n bruggie. (*vryf met vinger oor kind se neus*)
 Hier kom 'n vlooi (*vingers kom "aangevlieg"*)
 hy spring in die kooil (*kielie kind se lyfiel*)

Here comes a mouse
 and builds a house.
 Here comes a midge
 and builds a bridge.
 Here comes a flea
 and jumps on me!

Trad. Afr.

Eng. Stefné van dyk

Rousseau (1992: 12)

Daar is 'n man doer in die maan

S v. D. *Aiken Drum*

Daar is 'n man doer in die maan, doer in die maan, doer in die maan
 There was a man lived in the moon, lived in the moon, lived in the moon,

Daar is 'n man doer in die maan, en sy naam is Tin- kie Trom.
 There was a man lived in the moon, and his name was Ai- ken Drum.

En hy trom- mel op sy voor- kop, sy voor- kop, sy voor- kop,
 And he played u- pon his fid- dle, his fid- dle, his fid- dle,

en hy trom- mel op sy voor- kop, en sy naam is Tin- kie Trom.
 and he played u- pon his fid- dle, and his name was Ai- ken Drum.

(1. Vervang *voorkop met wipneus, wange, lippe, kennebak, borskas, melkvat [maag], knieë, voete, hande, vingers, tone, ens., en tik liggies daarop.

2. Vervang *voorkop met instrumente, bv. tromme, stokkies, ratel, klokkies, driehoek, ens., of met "kombuis"instrumente, bv. lepel, blikbord, braaipan, potte, ketel, ens., en speel ritmies daarop.)

Van Dyk (1997: 1.1)

Two little hands to clap, clap, clap
Two little feet to stamp, stamp, stamp
Two little eyes to look around
Two little ears to hear each sound
One little nose to smell what's sweet
One little mouth that likes to eat
Chin-a-gin
Gurgle-bin
Tummykin

*Handjies klap
Voetjies stap
Ogies kyk
Neusie smuit
Mondjie fluit*

*Kennehak
Gorrelgat
Doedelsak (trommel op maag)*

Two little eyes

Two little eyes to look around,
Two little ears to hear each sound,
One little nose to smell what's sweet,
One little mouth that likes to eat.

With my legs

With my legs I walk, walk, walk.
With my mouth I talk, talk, talk.
With my thoughts I care, care, care.
With my heart I share, share, share.
With my feet I tap, tap, tap.
With my hands I clap, clap, clap.
With my eyes I see, see, see.
With myself I me, me, me.

Hier kom die muis, (bring vingers al nader aan gesig)
hy soek 'n huis. (omsirkel gesiggie met vinger)
Klingelingeling, ("lui" die oorlel)
Is hier iemand tuis?

Trad. Afr.

Here comes the mouse
looking for a house.
Ting-a-ling-a-ling,
Is anybody in?

Eng. Stefné van Dyk

Parts of me

Head, shoulders, knees, toes,
Feet, legs, arms, nose.

Thumb, elbow, finger, thigh,
Hand, mouth, ears, eye.

Mouth, tooth, tongue, hips,
Cheek, chin, tummy, lips.

Schonstein (1990: 55)

Round and round the garden .
Went the teddy bear,
One Step, two step,
Tickle you under there!

Trad.

Rondomtalie in die ruïn [sirkel met vinger op
Blaar is groen en bas is bruin (kind se palm)
Een twee drie vier ("loop" teen kind se arm op)
Kielie daar en kielie hier! (kielie onder arms)

EP du Plessis

Isixhosa

Head: i- ntlo- ko, ears: ii- nde- be, face: u- bu- so,

fore-head: i- bu- ngi, eyes: a- me- hlo, nose: i- mpu- mlo

mouth: u- mlo- lo, chin: i- si- le- vu, neck: in- ta- mo,

shoul- ders: a- ma- dla, arms: ii- nga- lo, hands: i- za- ndla,

legs: i- mi- le- nze, feet: in- ya- wo, teeth: a- ma- zi- nyo.

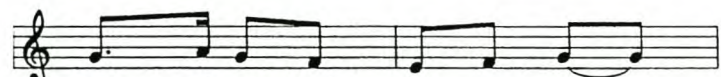
Van Dyk (1998: D5)



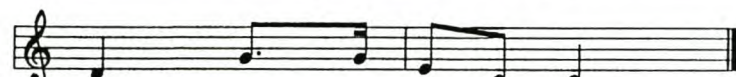
Head and shoul- ders, knees and toes,
Kop en skou- ers, knie- ð to- ne,
O- ð, o- re, mond en neus,



knees and toes, knees and toes,
knie- ð to- ne, knie- ð to- ne,
mond en neus mond en neus.

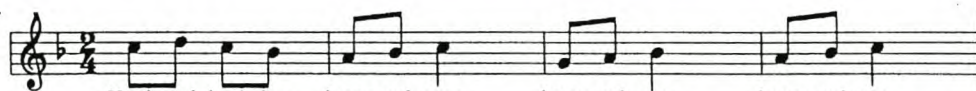


Head and shoul- ders, knees and toes,
kop en skou- ers knie- ð to- ne
O- ð, o- re, mond en neus,

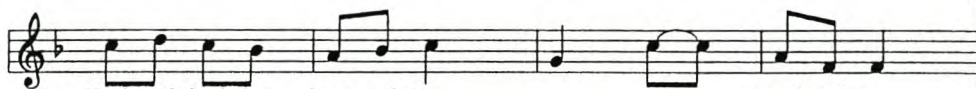


clap ears hands to- geth- er,
Klap eyes klap mouth and nose.
Klap buig.

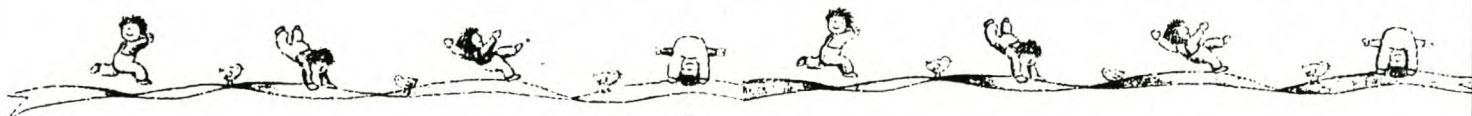
Trad.



Heads and shoul- ders knees and toes, knees and toes, knees and toes,
Ears and eyes and mouth and nose, mouth and nose, mouth and nose,



Heads and shoul- ders knees and toes, ears eyes, mouth and nose.
ears and eyes and mouth and nose, heads, shoul- ers, knees and toes.



1 Here sits Farmer Giles,
☆ Touch his forehead.



2 Here sit his two men,
☆ Touch his eyes.



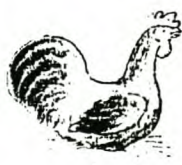
4 Here sits the hen,
☆ Touch his lips.



5 Here sit the little chickens,
☆ Touch his teeth.



3 Here sits the
cockadoodle,



6 Here they run in,
Chin chopper,
Chin chopper,
Chin, chin, chin.
☆ Tickle his chin.



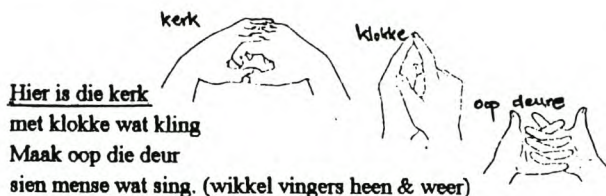
Twee kordate kouvoëls kom kuier in die tuin.
Die een se naam is Karel, die ander s'n Katryn.
Daar skrik Karel! Daar skrik Katryn!
Kom terug Karel! Kom terug Katryn!

Pieter W Grobbelaar

101 Rympies (1976: 35)

Two little dicky birds sitting on a wall.
One named Peter, the other one Paul.
Fly away Peter! Fly away Paul!
Come back Peter! Come back Paul!

Trad.



Hier is die kerk
met klokke wat kling
Maak oop die deur
sien mense wat sing. (wikkel vingers heen & weer)

Stefné van Dyk (1997: 17)

Here is the church
and here is the steeple
Open the doors
and here are the people.

Trad.

Clap, clap, clap your hands
As slowly as you can.
Clap, clap, clap your hands
As quickly as you can.

Shake...
Roll...
Rub...
Wiggle your fingers...
Pound your fists...

Dis my appel (regtervuus)
Dis my peer (linkervuus)
Dis my kanon (r-vuiskneukels na bo op linkerhandpalm)
en hy maak seer! (skuif r-vuiskneukels vinnig vorentoe vir speelse hou)

Trad. Afr.

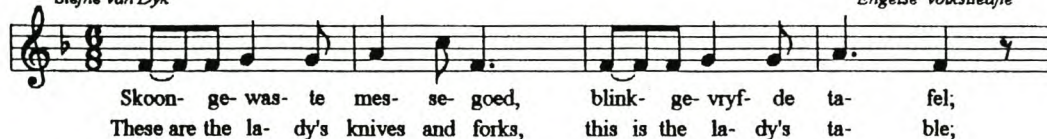
This is my finger
This is my thumb
This is my fist
and you better run!

Trad.

Skoongewaste messegoed

Stefné van Dyk

Engelse volksliedjie



Skoon- ge- was- te mes- se- goed, blink- ge- vryf- de ta- fel;
These are the la- dy's knives and forks, this is the la- dy's ta- ble;



hier- mee sien ek bai- e goed, hier wieg die klei- ne ja- fel.
this is the la- dy's look- ing glass and this is the ba- by's cra- dle.

Van Dyk (1997: 17)





Trad. Afr.



Platjie (vee met die plat hand oor die ander palm)
 Matjie (vee met die handrug oor die ander palm)
 Katjie (krap met die naels op die ander palm)
 Latjie (slaan met die wys- en middelvinger op palm)
 Bladjie (hamerkap met die vuur in die palm)

Flat: "wipe" with one palm over the other upheld palm.
 Mat: "wipe with back of hand over the other upheld palm."
 Brat: "hit" with first and second fingers on the other upheld palm.
 Rat: "run" with fingers over the other upheld palm.
 Cat: suddenly stamp with fist in the other upheld palm.

Here is the Beehive

Here is the beehive, where are the bees?
(fist with thumb enclosed)

Hidden away where nobody sees.
(place other hand over the hive)

Watch and you'll see them come out of the hive,
(closely watch hive)

One, two, three, four, five.
(very slowly, beginning with thumb,
fingers come out of hive one by one)

Bzzzzzzzzz
(all fly away)

Handjies klap [doen aksies]

Voetjies stap
 Ogies kyk
 Neusie snuit
 Mondjie fluit
 Kennebak
 Gorrelgat
 Doedelsak (trommel op maag)

Two little hands to clap, clap, clap
 Two little feet to stamp, stamp, stamp
 Two little eyes to look around
 Two little ears to hear each sound
 One little nose to smell what's sweet
 One little mouth that likes to eat!

Trad. (modified)

Trad. Afr.

[sing ook as twee-toon liedjie op s m]

Ainsi font les petites marionnettes

Hugenote (1992: 16)



Ain- si font, font, font, les pe- ti- tes Ma- ri- on- net- tes.

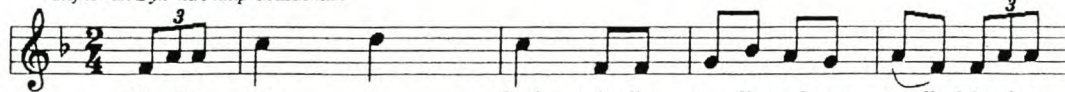


Ain- si font, font, font trois p'tits tours et puis s'en vont

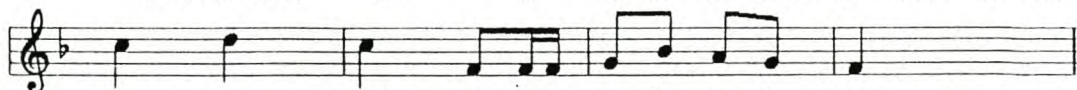
Marionette fraai

Stefné van Dyk na Philip McLachlan

Franse Volkswysie



Ma- ri- o- net- te fraai wie- lie wa- lie rond- om- ta- lie, Ma- ri- o-
 See them dance, so! so! All the lit- tle mar- io- nettes. See them



net- te swaai wie- lie wa- lie om die draai.
 dance, so! so! Three lit- tle turns, and off they go!

1. Klein kind: Gebruik as dansliedjie

2. (Hou beide hande voor op met vingers oopgesper. Draai hande vorentoe en agtertoe op maat van die musiek.

By "wielie walie om die draai" swaai-draai elke hand verby mekaar om agter die teenoorgestelde skouer weg te raak - arms eindig dus oorkruis.)

Vingerspeletjies

Stefné van Dyk na die Engels   *Trad. (gewysig)*

Waar is duim-ling? Waar is duim-ling? Hier is ek! Hier is ek!
Where is thumb-kin? Where is thumb-kin? Here I am! Here I am!

1 2 3 4 Sien jou hier. 1 2 3 4 Sien jou daar. Weg is ek! Weg is ek!
How are you to-day, Sir Ve-ry well I thank you Run a-way! Run a-way!

- | | | | |
|-----------------------|-----------------|----------------|----------------------------|
| 2. Voorman/Wysman ... | 3. Lankman ... | 4. Ringman ... | 5. Kortman/Kleinman/Pinkie |
| Pointer | Tall- / Longman | Ringman | Little man |

[Hou albei hande in vuigreep agter die rug. Maat 1: Bring eers die een dan (maat 2) die ander vuig na vore.

Maat 3: Lig eers die een dan (maat 4) die ander duim op.

Maat 5: Laat eers die een, dan (maat 6) die ander duim vorentoe dans/beweeg.

Maat 7: Laat eers die een, dan (maat 8) die ander hand agter die rug verdwyn. Herhaal met ander vingers]

Anke Spanke Spinnekop


E P du Plessis (gewysig) *Tradisioneel*

An- ke Span- ke Spin- ne-kop klim teen die ba- lie op. Die
In- cy Win- cy Spi- der climb- ing up the spout,

reën kom af en plas hom nat, toe laat hy vin- nig spat. Die
Down came the rain and washed the spi- der out!

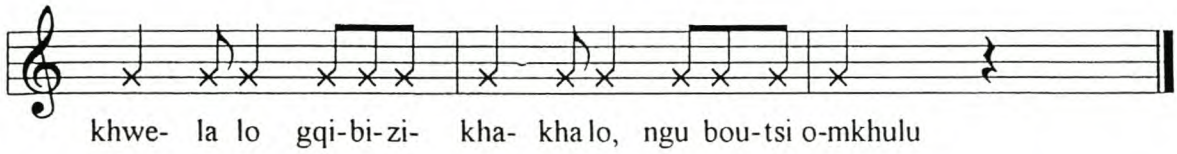
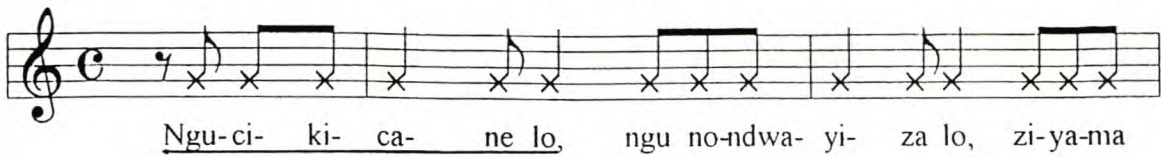
son kom uit en skyn hom droog, toe mik hy weer om- hoog. So
Out came the sun- shine and dried up all the rain.

An- ke Span- ke Spin- nekop klim weer die ba- lie op.
In- cy win- cy spi- der climbed up the spout a-gain!

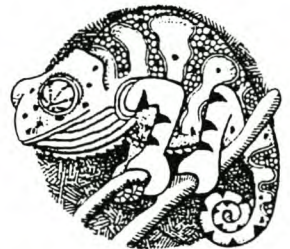


1. Klein kind: Gebruik as lyfspeletjie: hardloop met die vingers teen kind se lyk op / af.
2. Plaas beide duime teen beide pinkies [of wysvingers] en maak draai bewegings om die spinnekop te laat opklim. Doen die ander aksies volgens die woorde)

Finger Plays



Van Dyk (1998: D6)



*toes **feet

Ukubala

(Count on fingers)

| | |
|-------------|-------|
| Nye | one |
| Mbini | two |
| Ntathu | three |
| Zane | four |
| Zintlanu | five |
| Zintandathu | six |
| Zisixhenxe | seven |
| Zisibhozo | eight |
| Zilithoba | nine |
| Zilishumi | ten |

isizulu
Ngineminwe amhlanu
engiyibiza ngamagama
Uthuphazana lo
isidludla samilele
Ukhombisile lo
umthethi wamacala
Umdanyana lo
yindoda enhle kakhulu
Uthembisile lo
umngane wendandathu
Ucikicane lo
ithemba lami leli
I have five fingers
which I call by names
This is the thumb
my fat man, this one
This is my pointing finger
the talker in court
The middle finger is this one
the very handsome man
The engagement finger is this one
the friend of the wedding ring
This is the little finger
this one is my hope.

Cock & Wood (1995)

-8-

Tonespeletjies

Hierdie varkie gaan mark toe (groottoon)

Hierdie varkie bly tuis (tweede toon)

Hierdie varkie kry 'n groot bord vleis (derde toon)

Hierdie varkie kry niks nie (vierde toon)

En hierdie varkie skree: "Wê, wê, wê, (kleintoontjie) And this little piggy *ran all the way home!
ek kan nie my mamma kry nie!" (*cried: "Wee, wee, wee, all the way home")



Trad. Afr

Trad.

Die eerste varkie parkie wou gaan boer, boer, boer.
Die tweede varkie parkie het die mieliepap geroer.
Die derde varkie parkie eet die wortels en die beet.
Die vierde varkie parkie het van alles iets geweet.
En die vyfde varkie parkie wou net vreet, vreet, vreet!

Trad. Afr.



(Kielie liggies op voetsool vir die eerste frase. Tel dan tone vanaf die groottoon: bul, ens. Wikkel elke toon liggies heen en weer.)

A good rhyme for improvising different things to buy

Van Dyk (1997: 13)

Wa e bona



Song I yô, Wa e bona bona bona ("Can you see it, can you see it")
I yô, Wa e bona bona bona

NSC (1999: 30)

1. Daar kom die Rooidag uit

Opgewek

Daar kom die Rooi-dag uit! Daar kom die Rooi-dag uit!

Daar kom die Rooi-dag uit! Mô-re bak ons mos-be-skuit.

Mos-be-skuit is 'n lek-ker ding, daar kom vet en sui-ker in.

Mos-be-skuit is 'n lek-ker ding, daar kom vet en sui-ker in.

Lambrecht (1975: 1)



Xhosa volksliedjie

1. Toe-la pie-ka-nien, 2. Op-staan pie-ka-nien, 3. Was-tyd pie-ka-nien, 4. Aan-trek pie-ka-nien, 5. Mooi loop pie-ka-nien, 6. Speel-tyd pie-ka-nien.

Almal: toe-la pie-ka-nien, op-staan pie-ka-nien, was-tyd pie-ka-nien, aan-trek pie-ka-nien, mooi loop pie-ka-nien, speel-tyd pie-ka-nien.

1. Toe-la, toe-la, toe-la, toe-la, 2. Op-staan, op-staan, op-staan, op-staan, 3. Was-tyd, was-tyd, was-tyd, was-tyd, 4. Aan-trek, aan-trek, aan-trek, aan-trek, 5. Mooi loop, mooi loop, mooi loop, mooi loop, 6. Speel-tyd, speel-tyd, speel-tyd, speel-tyd.

1. toe-la, toe-la, Toe-la pie-ka-nien. 2. op-staan, op-staan, Op-staan pie-ka-nien. 3. was-tyd, was-tyd, Was-tyd pie-ka-nien. 4. aan-trek, aan-trek, Aan-trek pie-ka-nien. 5. mooi loop, mooi loop, Mooi loop pie-ka-nien. 6. speel-tyd, speel-tyd, Speel-tyd pie-ka-nien.

[Xhosa teks:

Vers 1. Lala ntombi yam, lala ntombi yam. Lala, lala, lala, lala, lala, lala. Lala ntombi yam.

Vers 2. Vuka ntombi yam, vuka ntombi yam. Vuka, vuka, vuka, vuka, vuka, vuka. Vuka ntombi yam.

Vers 3. Hlamba ntombi yam, hlamba ntombi yam. Hlamba, hlamba, hlamba, Hlamba ntombi yam.

Vers 4. Xhoma ntombi yam, xhoma ntombi yam. Xhoma, xhoma, xhoma, Xhoma ntombi yam.

Vers 5. Hamba ntombi yam, hamba ntombi yam. Hamba, hamba, hamba, Hamba ntombi yam.

Vers 6. Tsiba ntombi yam, tsiba ntombi yam. Tsiba, tsiba, tsiba, tsiba, tsiba, tsiba. Tsiba ntombi yam.]

Van Dyk (1997: 133)

Tok! tok! tok!

Wie is daar?

Hier's 'n honger bedelaar. Het jy brood?

Dis nog nie klaar nie.

Het jy vleis?

Dis nog nie gaar nie.

Kom ons proe, proe, proe! (Soen kind in nek)

Trad. Afr.

Knock! knock!

Who is there?

Hungry!

Hungry who?

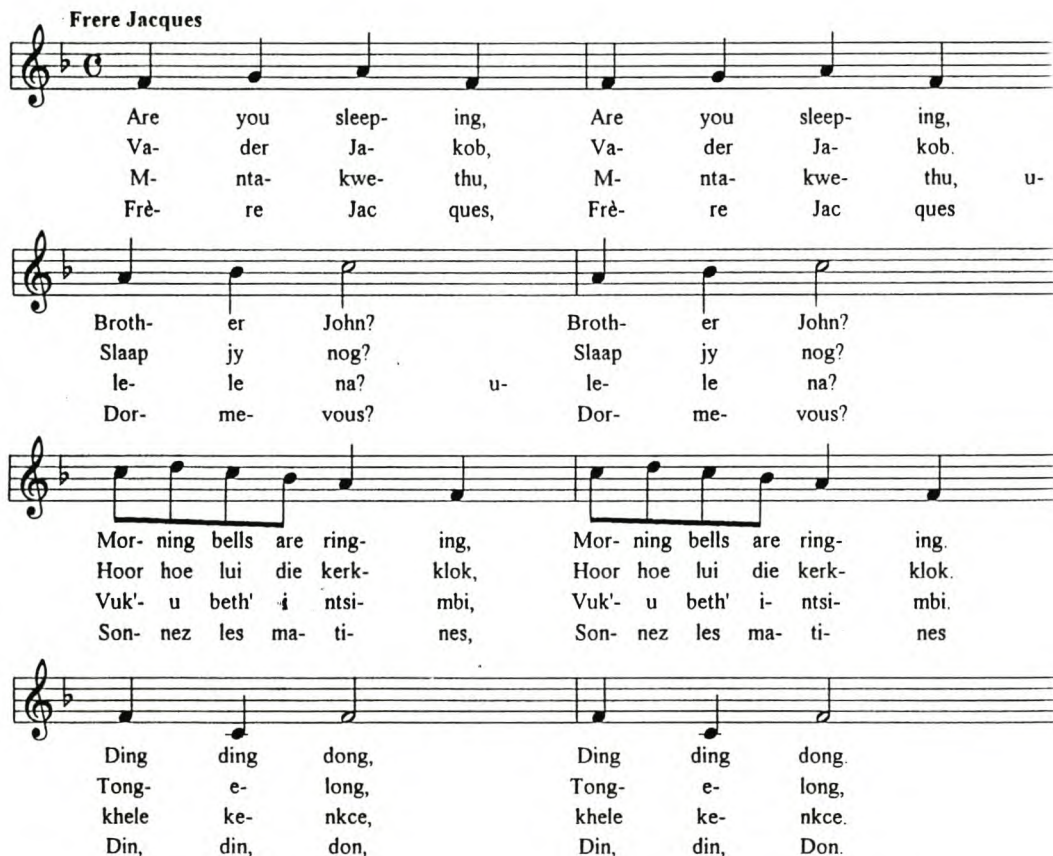
Hungry me, me, me!

Eng. Stefne van Dyk

(Praat in twee toonhoogtes, bv. Die bedelaar: praat laag, die huisbewoner: praat hoog.)

Rousseau (1992: 16)

Frere Jacques



Are you sleep- ing, Are you sleep- ing,
Va- der Ja- kob, Va- der Ja- kob.
M- nta- kwe- thu, M- nta- kwe- thu, u-
Frè- re Jac ques, Frè- re Jac ques

Broth- er John? Broth- er John?
Slaap jy nog? Slaap jy nog?
le- le na? u- le- le na?
Dor- me- vous? Dor- me- vous?

Mor- ning bells are ring- ing, Mor- ning bells are ring- ing.
Hoor hoe lui die kerk- klok, Hoor hoe lui die kerk- klok.
Vuk'- u beth' i ntsi- mbi, Vuk'- u beth' i- ntsi- mbi.
Son- nez les ma- ti- nes, Son- nez les ma- ti- nes

Ding ding dong, Ding ding dong.
Tong- e- long, Tong- e- long,
khele ke- nkce, khele ke- nkce.
Din, din, don, Din, din, Don.



Just let me wake up in the early morn
(Repeat three times)
And I'll never sleep late anymore

Let me stand up and walk
around the world
(Repeat three times)
And I'll never sleep late anymore.

English JUST LET ME WAKE UP

s . l : - . s | l . l : s . l | d : d | d : - | s . l : - . s | l . l : s . l |

Just let me wake up in the ear- ly morn. Just let me wake up in the

d : l | s : - | s . s : - . s | l . l : s . l | d : d | r : d . r |

ear- ly morn. Just let me wake up in the ear- ly morn And I'll

m . r : d | d : l . s | d : - | - : - ||

ne- ver sleep late any- more.

Cock & Wood (1995: 10)

Good Morning 1

Key of F Major

Avon Gillespie

Good morn-ing, good morn-ing, It's time to start the day.

To work well, to sing well, and then it's time to play.

Birkenshaw (1982: 80)

Activities

This song may be treated in many different ways.

Sing it in unison. Have the children walk the beat anywhere in the room, nodding their heads to others when they sing the "good morning" part. Discuss the importance of eye contact with them and have them try to make eye contact with each person to whom they say "good morning."

Sing it as a little rondo. Have the children sing the song while in line formation, each person facing a partner in the opposite line. Have them perform the following: walk four steps toward the partner and clap one's own hands on the word "morning" the second time the word is sung. Walk four steps back to place. For the second phrase again walk four steps toward the partner, take the partner's hands, make a half turn, and back up four steps into the partner's space. Repeat the song and movement pattern to get back into the original position.

This set of movements can be repeated several times, with interludes between each set. Individuals can fill the time of the interludes either by clapping or moving in some manner. Each pair of partners can also invent a movement for the interlude.

Sing it as a round. The round can be either two-part or four-part.

The movement pattern suggested above can also be done as a round.

Good-morning 2

Good- mor- ning, good- mor- ning, and how do you do? Good-

mor- ning, good- mor- ning, I'm *fine, how are you?

*change to appropriate circumstances or feelings

Good-morning 3

*Good- mor- ning friend- ly chil- dren. To- day is **Fri- day.

Good- mor- ning ms Son- ja To- day is Fri- day.

* change to good-bye, good-day, etc. ** Change to the appropriate day of the week.

Good-morning 4

Good- mor- ning, good- mor- ning, This is a *sun- ny day.

Good- mor- ning, good- mor- ning, This is a sun- ny day.

*change to cloudy, rainy, happy, etc.



Mo- lo ku- ja- ni?
Hel- lo how are you?
Goei- e mô- re hoe gaan dit? Goei- e

Mo- lo ku- ja- ni? Mo- lo
Hel- lo how are you? Hel- lo
mô- re hoe gaan dit? Goei- e mô- re

ku- ja- ni? Ku- ja- ni nam- hlan- je.
how are you? How are you to- day?
hoe gaan dit? hoe gaan dit van- dag?

Van Dyk (1998: A2)



Groetliedjie

Heese & Van Dyk (1996: 14)



Goeie - mô - re, my vrien - de, goeie -

mô - re, my vrien - del Kom sê vir my wie

is jy? A - ne - ml de Kock (byvoorbeeld)



2. Molweni, bantwana,
molweni, bantwanal
Unguban'igama lakho?
(Sê naam.)
3. Goeiemôre, my vriende,
hoe gaan dit met julle?
Geen klagtes, bale dankie!
(Klap ritme van laaste sin.)
4. Molweni, bantwana,
ninjani bantwana?
Sisaphila, enkosi.
(Klap ritme van laaste sin.)

Greetings

Key of Bb Major



Your right hand says, "Good morn-ing, Good morn-ing to you."

Your right hand says, "Good morn-ing, Good morn-ing to you."

For very young children or those with language difficulties, change just one body part at a time.

Body awareness

Your left hand says, "Good morning..."
Your right foot says, "Good morning..."
Your left shoulder says, "Good morning..."
Your both arms say, "Good morning..."

Another way to use the song is to change the statement "made" by the part of the body.

Language learning

Your left hand says, "Bon jour, bon jour..." (Guten Tag, Buenos días)
Your left hand says, "It's Sunday..." (Monday, Tuesday)
Your left hand says, "It's rainy..." (bright, sunny, snowy)
Your left hand says, "I'm happy..." (sad, angry, tired, sick)

Emotions

Finally, change both body parts and the statements they "make."
Allow individual children an opportunity to choose which part of the body is to "speak" and also what is "said."

Birkenshaw (1982: 8)

4 HELLO EVERYBODY

Words and music by Charity Bailey

Level: L

Key of C: start G (sol)

Briskly C

1. Hel - lo ev - ry - bod - y; yes in - deed;—
2. Good - bye ev - ry - bod - y; yes, in - deed;—

yes, in - deed;— yes, in - deed;— Let's - make mu - sic;
yes, in - deed;— yes, in - deed;— Stay Well and hap - py;

yes, in - deed;— yes, in - deed, my dar - ling.
yes, in - deed;— yes, in - deed, my dar - ling.

The action

1. Assign the solo, with the class coming in on "Yes indeed."
2. Add rhythm instruments as desired or create an original percussion score to play with the song.
3. Use for tone-matching game in lower grades, for example, the child sings "My name is _____" The class answers "Yes, indeed." As the song progresses, different children (indicated by

the teacher) sing their names, with the class answering "Yes indeed" each time and "Yes indeed, my darling" sung by everybody at the end. (See Helping Out-of-Tune Singers, p. 225.)

4. Create some new verses dealing with varied subject matter as desired, for example, "The sun is shining, yes indeed," or "We're going on a bus ride."

Related activities and materials

1. Suggest other ways of expressing "hello" and "goodbye" in action (bow, nod, wave, shake hands).
2. Find out ways of greeting in other parts of the world and learn some greetings in other languages, for example:

| | | |
|----------|--------------------|--------------------|
| Spanish | <i>buenos dias</i> | (bway-nos-dee-ahs) |
| Hebrew | <i>shalom</i> | (shah-lome) |
| Japanese | <i>moshi</i> | (mo-shee) |
| Hawaiian | <i>aloha</i> | (ah-low-ha) |
| French | <i>bon jour</i> | (bon-szhoor) |

Gelineau (1974: 14)

Dipidu

At a walking pace

Good - day, good - day to you, Good - day, O dip - i - du,
Dip, dip, dip - i - du, Dip - i - du, O dip - i - du.
Dip, dip, dip, dip, dip - i - du, Dip - i - du, O dip - i - du.

For part 1 (three beats) the children walk around freely, singing the verse and smiling at friends as they go.

For part 2 (two beats) they stand still, face the nearest person and clap hands with them. It is usually better if each child has made up a pattern to clap before they go on to sing the song through.

When the song is repeated, the children will meet a different partner.



Parsons (1987: 11)

SIYANIBULISA

isiZulu

s: s.f *m, l: - s* | *- s: s.f* | *m, l: - s* | *- d: d.r* |

Si - ya - ni - bu - li - sa. Si - ya - ni - bu - li - sa. Ba - mba - ni

m: - r: - *1. d: - s: s.f* *2. d: - d: t. d* | *r. r, r: - r* | *r: d. r* |

1. i - san - dla. *2.* Si - ya - ni - dla. Bhekan'i - 'zandla ze - thu. Bhekan'i -

m. m, m: - m | *m: f. s* | *l. l, l: - l. l* | *l: l* | *s: - s: l. t* |

'zandla ze thu. Bhekan'i 'zandla zethu zim - hlo - phe qwa! Tra la la

d': - t: l | *s: - d: d. r* | *m: - r: -* *1. d: - d: t. d* *2. d: -* |

1. *2.*

la la la la. Bambani i - san - dla. Bhe - kan'i - dla

Cock & Wood (1995: 5)



Siyanibulisa
Siyanibulisa
Bambani isandla
Siyanibulisa
Siyanibulisa
Bambarti isandla

Bhekan'i izandla zethu
(Repeat three times)
zimhlophe qwa!
Tra la la la la la
Bambani isandla.

We are greeting you
We are greeting you
Shake hands
We are greeting you
We are greeting you
Shake hands
Look at our hands
They are very clean
Tra la la la la la
Shake hands.

HELLO LUNGILE

seSotho

d: d. d | *s: - d: d. t. l* | *l: - d: d. d* | *t: - t. l* |

Hel - lo Lu - ngi - le hel - lo Lu - ngi - le, hello Lu - ngi - le my

s: - d: d | *s: - s: d* | *s. s: s. s* | *s. s: d. d* |

girl. Hel - lo Lu - girl. Ro - na re pa - la - ma tju - tju. Ro - na re

l. l: l. l | *l. l: d. d* | *t. t: t. t* | *- t: l* | *s: - s: d. d* |

pa - la - ma tju - tju. Ro - na re pa - la - ma tju - tju, my girl. Ro - na re

s. s: s. s | *s. s: d. d* | *l. l: l. l* | *l. l: d. d* | *t. t: t. t* | *- t: l* | *s: - s: d. d* |

D.C.

pala - matjhu - tju. Rona re pala - ma tju - tju. Rona re palama tju - tju, my girl.

Cock & Wood (1995: 7)



Hello Lungile, hello Lungile,
hello Lungile, my girl
(Repeat)

Rona re palama tju - tju
Rona re palama tju - tju
Rona re palama tju - tju, my girl.
(Repeat)

Hello Lungile, hello Lungile,
hello Lungile, my girl

We are riding on the train
We are riding on the train
We are riding on the train,
my girl.

Substitute different girls' names in place
of Lungile. For example:

Hello Winnie, hello Winnie,
Hello Winnie, my girl...

Tongo

Leader Group Leader

Ton - go - Ton - go - Jim - my bye, - bye - oh

Group Leader Group

Jim - my bye - bye - oh Ton - go - Ton - go

Leader Group

Oom bay be kim bye oh Oom bay be kim bye oh

Leader Group Leader

Ooh - a - lay, Ooh - a - lay Mah - le -

Group Leader

ka - mah loo way, Mah - le - ka - mah loo way, Mah - le -

Group rit.

ka - mah loo way, Mah le ka - mah loo way.

From Tayo'y Umanult, © 1962, Cooperative Recreation Service, Inc. Used by permission.

Wheeler & Raebeck (1977: 281)

Les 11

FRÈRE JACQUES

Frè - re Jac - ques, Frè - re Jac - ques,

dor - mez vous, dor - mez vous ?

Son-nent les mat-ti - nes, son-nent les mat-ti - nes :

ding dong dell, ding dong dell !

Heiberg & Steyn (1982: 49).

Molweni nonke yoyo Móre vir almal yoyo
Emaxhoseni siyabulisa Xhosamense groet ons

(9)

E- ma- xho- se- ni siya bu- li- sa, e- ma-
se- xho- ni siya bu- li- sa. Mol- we- ni non- ke
yo yo e- ma- xho- se- ni siya-bu-li sa.

Van Dyk (1998: C4)

Groetliedjie

Stefné van Dyk *Kleuterdreun*

Good- bye/day e- v'ry- bo- dy, good- bye/day e- v'ry- bo- dy,
Goeie mô- re, goeie mô- re. Lek- ker dag van- mô- re!
Tot- siens nou, tot- siens nou! Sienme-kaar weer gou- gou!

Now guess what? We do this, we do that!
Weet jy wat? Ons doen dit! Ons doen dat!

1. Klein kind: Gebruik as bonser of dansliedjie

(Wuif vir mekaar gedurende die sing van die eerste reël. By "Ons doen dit" groet maat met 'n handskud.

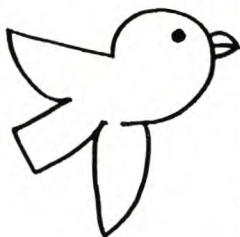
By "Ons doen dat" slaan met regterhandpalm vertikaal teen maat se regterhandpalm ["high five"])

Van Dyk (1997: 166.1)

Goodbye my friends

Goodbye my friends, goodbye,
Goodbye my friends,
Be safe, my friends, be well my friends,
Until we meet again.

Hambani kakuhle zihlobo zam,
Hambani kakuhle zihlobo zam,
Nihlale kakuhle, niphile kakuhle,
Sidesibonane kwakhona.



Good- bye my friends, good- bye. Good- bye my
friends. — Be safe my friends, be well my friends, un-
til we meet a — gain.
Ha — mba- ni ka- ku- hle zi — hlo- bo zam, Ha —
mba- ni ka- ku- hle zi — hlo- bo zam, Ni — hla- le ka- ku- hle, ni —
phile ka- ku- hle, Si — de — si — bo- na- ne kwa- kho- na. —

Schonstein (1990: 7)

Sally's dress

*Sal- ly's wearing a Ma- rie dra 'n **red ***dress, red dress, red dress.

Sal- ly's wearing a red dress, all heel day long. lank.

* Use name of learner

** change the colour

*** change to different articles of clothing

Beal & Nipp (1985: 30)

Anne Mendoza

4 THE DANCER

French

1st SECTION

Fairly fast

MIDDLE SECTION

Chime Flare

Xylophone

Tambourine

1. 2. 3. Tell me does my { new dress new hat new coat } suit me? Does my beau-ty it en- hance? Tell me does my { new dress new hat new coat } suit me? Watch me turn and twist and dance. First with my heel, then with my toe. One, two, three, and round I go. Watch me, moth- er, when I'm danc- ing, Watch me, moth- er, when I dance.

Extra verses ad lib.


Tell me { do my new shoes } suit me?
Tell me { does this hair-style }

Alternative Accompaniment The first four chords may be continued, except during the tambourine section, either with or without the other accompaniment.

Mendoza (1970b: 8)

My hoed het drie hoeke / My hat it has three corners

Leon Rousseau Neapoltaanse melodie



My hoed, die het drie hoe- ke, drie
My hat it has three cor- ners, three

hoe- ke het my hoed, en
cor- ners has my hat And

het hy nie drie hoe- ke, dan
had it not three cor- ners, it

is dit nie my hoed.
would not be my hat

("My": Wys met duim na self.

"hoed": Vorm 'n "tuitpunthoed" met die twee hande bo-op kop.

"drie": Wys drie met drie vingers.

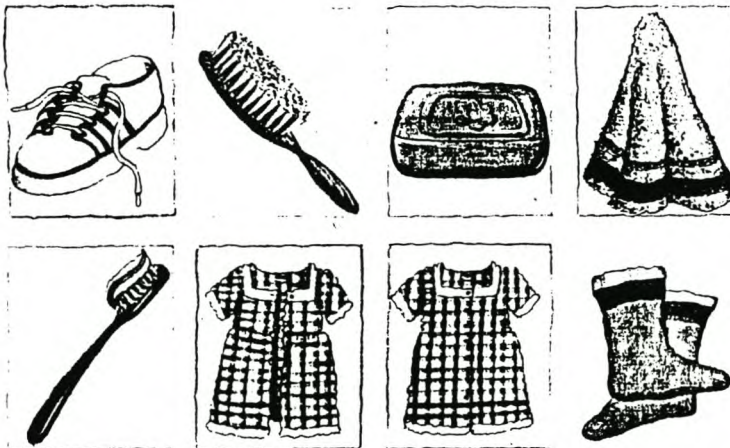
"hoek": Vorm 'n hoek mat die linkerleemboog, en wys met die regterhand daarna.

Sing die eerste keer met al die aksies.

Sing die tweede keer deur slegs die "hoed" te wys, maar nie te sing nie.

Sing die derde keer, maar wys slegs "hoed" en "hoeke" sonder om dit te sing, ens.)

Groot Sangboek (1994: 147)



I can tie my shoelaces.

I can brush my hair.

I can wash my face and hands

And dry myself with care.

I can clean my teeth, too.

And fasten up my frocks.

I can dress all by myself

And pull up both my socks.

Emerson & Price (1993: 134)

Mina ngiyisicathulo

Mina ngiyisicathulo

Bonke abantu

banyathelwa ngami

Mange sengigugile

Mange sengigugile

Senginje, senginje

Senginjenjenje.

I am a shoe

I am a shoe

All the people

Wear me

Now I am old

Now I am old

Now I am like this, like this

Now I am like this

Cock & Wood (1995: 48)

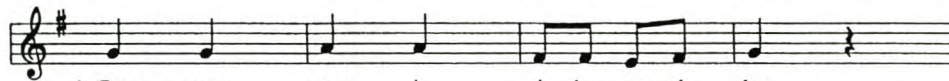
Groen is alles wat ek aanhet

Leon Rousseau

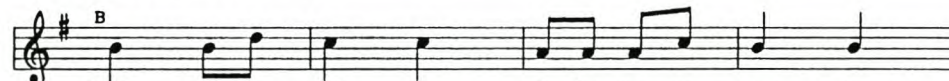
Duitse sangspeletjie



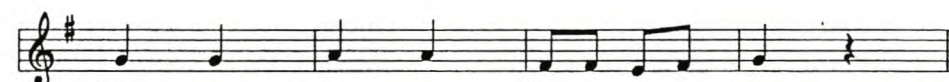
1. Groen, groen, groen is al- les wat ek aan- het,
2. Wit, wit, wit is al- les wat ek aan- het,
3. Rooi, rooi, rooi is al- les wat ek aan- het,
4. Bont, bont, bont is al- les wat ek aan- het,
5. Swart, swart, swart is al- les wat ek aan- het,



1. Groen, groen, groen is al- les wat ek dra.
2. Wit, wit, wit is al- les wat ek dra.
3. Rooi, rooi, rooi is al- les wat ek dra.
4. Bont, bont, bont is al- les wat ek dra.
5. Swart, swart, swart is al- les wat ek dra.



1. Ek is so lief vir al- les wat so groen is
2. Ek is so lief vir al- les wat so wit is
3. Ek is so lief vir al- les wat so rooi is
4. Ek is so lief vir al- les wat so bont is
5. Ek is so lief vir al- les wat so swart is



1. oor my skat 'n bra- we jag- ter is.
2. oor my skat 'n mees- ter- bak- ker is.
3. oor my skat 'n Va- der Kris- mis is.
4. oor my skat 'n har- le- kyn- tjie is.
5. oor my skat 'n skoor-steen- ve- ër is.

Uit: Die Groot Sangboek in Volle Kleur (Rubicon)

(A- deel, Maat 1 - 4: Die kringspelers loop regsom die middelspeler terwyl hulle klap en sing.

Maat 5 - 8: Die kringspelers loop nou linksom.

B - deel, Maat 9 - 12: Die middelspeler kies 'n maat en draai tiekie na die een kant toe, terwyl die kringspelers op die maatslag hande klap.

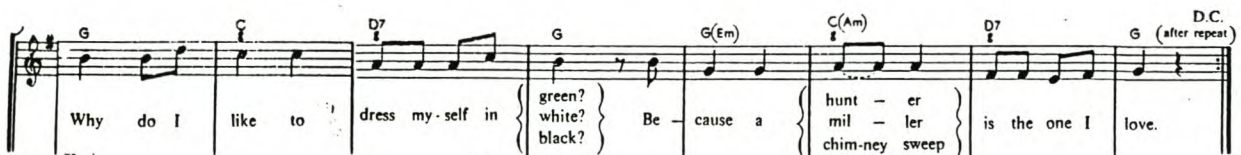
Maat 11 - 14: Die middelspelers tiekiedraai nou na die ander kant toe, terwyl die kringspelers hande klap. Die gekose maat word dan die nuwe middelspeler.)

Groot Sangboek (1994: 25)

2 GREEN, GREEN, GREEN



- 1 Green, green, green } is ev-ery-thing I'm wear - ing, Green, green, green } is ev-ery-thing I wear.
- 2 White, white, white }
- 3 Black, black, black }



- Why do I like to dress my- self in { green? white? black? } Be- cause a { hunt - er mil - ler chim-ney sweep } is the one I love.

4. Brightly coloured is everything I'm wear-ing.
Brightly coloured is everything I wear.
Why do I (like to) dress in colours bright?
Because an artist is the one I love.


Mendoza (1970: 4)

For health and strength *Traditional*



For health and strength and dai- ly food we praise Thy name o Lord.
Vir spys en drank sê ons U dank ons loof u naam o Heer.

Umthandazo



O- ku ku- tya si- i- ku- tya- yo si- i- ku- phi- wa ngu- we.
Na- la man- zi a- sel- wa- yo si- wa- ni- kwa ngu- we.

Van Dyk (1998: A13)

"The food that we are eating we are given by You
and the water we are drinking we are given by You."
(Amen.)

Tselane, ngwane ke
Tselane, ngwane ke
Nka nka bohobe o je
Tselane, ngwane ke

Tselane, my child
Tselane, my child
Take the bread and eat
Tselane, my child

Cock & Wood (1995: 23)

S. v. D. *Xhosa volksliedjie*



Op- pak weg-pak, vin-nig reg- pak, op- pak weg-pak, rat- ta-ta- tat.
 Qo- ke-le la, qo-ke-le- la, qo- ke-le- la. (klap ritme)

Van Dyk (1997: 34)

Vers 1: S. v. D. *Amerikaanse liedjie*



1. Al- mal help om weg te pak, om reg te pak!
 2. Ek pak self my speel-goed weg, my speel-goed weg.
 3. Ek vou self my kle- re op, my kle- re op.
 Clean up, clean up, e- v'ry- bo- dy e- v'ry- where.



1. Al- mal help om al- les net- jies weg te pak!
 2. Ek pak self my ei- e speel-goed al- les weg.
 3. Ek vou self my ei- e kle- re net- jies op.
 Clean up, clean up, e- v'ry- bo- dy do you share.

14. WORSIE, WORSIE: Xhosa and Afrikaans teasing song



Wor-sie, wor-sie moe-nie hard-loop ye, ye, ye, ye, ye, ye,
 ye, sizinkuku go, go, go, go, go, go-kee, go- kee, go
 ye ye ye ye ye ye a-ma- qa-nda, go, go, go, go, go, go,
 kee, go- kee go ye, ye, ye, ye, ye, ye, ye

RETURN TO THE BEGINNING

Worsie, worsie, moenie hardloop, ye, ye, ye, ye, ye, ye, ye, ye, x 2
 Sizinkuku, go, go, go, go, go, go-kee, go-kee, go, ye, ye, ye, ye, ye,
 ye, ye, ye
 Amaqanda, go, go, go, go, go, go-kee, go-kee, go, ye, ye, ye, ye,
 ye, ye, ye

Translations

English

Little sausage don't run away ye, ye, ye, etc x 2
 We are chickens go, go, go, etc
 Eggs, go, go, go, etc

Afrikaans

Worsie, worsie, moenie weghardloop nie ye, ye, ye, x 2
 Ons is hoenders
 Eiers, go-go ens





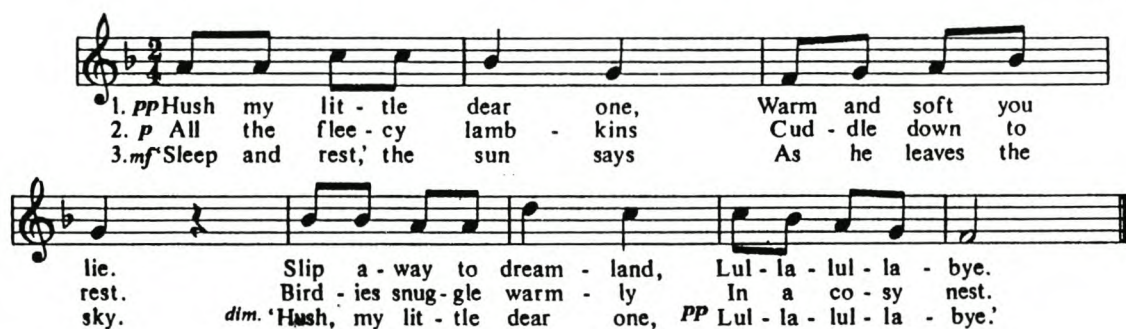
Sleep ba- by sleep. Thy fa- ther guards the sheep. Thy
Slaap kind- jie slaap. daar bui- te loop 'n skaap. 'n
Jou

mo- ther shakes the dream- land tree, and from it falls sweet
Ska- pie met sy wit- te wol hy drink sy ma- gie
mam- ma skud die boom se top daar val 'n droom- pie

dreams for thee. Sleep ba- by sleep.
trom- mel vol. Slaap kind- jie slaap.
op jou kop. Slaap kind- jie slaap.

CRADLE SONG

German folk-tune



1. *pp* Hush my lit- tle dear one, Warm and soft you
2. *p* All the flee- cy lamb - kins Cud - dle down to
3. *mf* 'Sleep and rest,' the sun says As he leaves the

lie. Slip a - way to dream - land, Lul - la - lul - la - bye.
rest. Bird - ies snug- gle warm - ly In a co - sy nest.
sky. *dim.* 'Hush, my lit - tle dear one, *pp* Lul - la - lul - la - bye.'

Whittaker et al (1961: 12)

Thula bhabhana mus'ukulila
Umam'eyeze nebothile yakho

Bly stil baba, moenie huil nie
ma sal kom met jou bottel.



Thu- la bha- bha- na, mu s'u- ku- li- la.

U- na- m'u ye- za ne- bo-ti- le yak- ko.

Van Dyk (1998: C4)



Thu- la, thu- la ma- ma thu- la thu- la ma- ma

thu- la, thu- la yi- thi tu.



Biesie biesie bame



2. Bletjie bletjie bame, hou die handjies same,
 vang die jakkals aan sy poot, gooi hom in die watersloot.
3. Toela toela kindjie, Pappa het 'n tuintjie,
 soete melk en witte brood, daarmee maak ons kindjie groot.
4. Soeja soeja kindjie, Mamma is jou mintjie,
 Pappa is jou winnebrood, oor 'n jaar is kindjie groot.



5. Sjoeka sjoeka sjoekie, ons kat se naam is Toekie,
 ons hond se naam is Konterbont, slaap my kindjie, slaap gesond.
6. Doedoe kindjie doedoe, kindjie moet nou bed toe gaan,
 Wolfie wil vir kindjie vang, Mamma sal vir Wolfie slaan.
7. Thula mama thula, thula mama yithi tu,
 thula mama thula, thula mama yithi tu.

Hoe moet ons sit?

- Sit kruisbeen met jou maat oorkant jou. Hou jou hande vertikaal, borshoogte.
- Plaas jou handpalms teen jou maat se handpalms en hou dit die hele tyd so.

Hoe moet ons beweeg?

- Stap 1: Beweeg jou hande en lyf na die een kant en weer terug.
- Stap 2: Beweeg nou agtertoe (jou maat beweeg vorentoe) en weer terug.
- Stap 3: Beweeg jou hande en lyf nou na die ander kant en weer terug.
- Stap 4: Beweeg nou vorentoe (jou maat beweeg agtertoe) en weer terug.
- Doen weer stap 1.
- Doen weer stap 3.
- Maak 'n groot sirkel met jou hande steeds teen jou maat se palms om te eindig soos jy begin het.

All night, all day, an - gels watch - in' o - ver
me, my Lord. All night, all day
day, an - gels watch - in' o - ver me. Fine
1. Day is dy - in' in the west, An - gels
2. Now I lay me down to sleep, An - gels
watch - in' o - ver me, my Lord. Sleep, my child, and
watch - in' o - ver me, my Lord. Pray the Lord and my D. C.
take your rest, An - gels watch - in' o - ver me.
soul to keep, An - gels watch - in' o - ver me.

Wheeler & Raebeck (1977: 268)

THANK YOU!

E. RUTTER LEATHAM

JONATHAN BATTISHILL
1738-1801

Thank you! for the world so sweet, Thank you! for the food we eat,
Thank you! for the birds that sing, Thank you! God, for ev - 'ry - thing.

Whittaker et al (1961: 7)

Dan- kie vir die mooi- e dag, vir die veld en blom- me prag.
Dan- kie vir die ster- re- prag, vir die maan se lig so sag.
Dan- kie vir die son daar- bo, en dat ons in U mag glo.
Dan- kie vir U ga- wes, Heer, U sal ons vir al- tyd eer.

Sangfees (1973: 3)

Wee Willie Winkle

Wheeler & Raebeck (1977: 282)

Wee Wil- lie Wink- le runs thru' the town, Up- stairs and down - stairs in his night - gown!
Rap- ping at the win - dow, Cry- ing thru' the lock, Are the chil- dren in their bed, for now it's 8 o'- clock!

Kumbaja

Na: Alma & Mara Visser

Afrika gebed: "Kumbaja my Lord"



Bai- e dan- kie Heer, vir die dag. Bai- e
Kum- ba- ja my Lord kum- ba- ja. Kum- ba-

dan- kie Heer, vir die nag. Bai- e dan- kie Heer, vir die
ja my Lord, kum- ba- ja. Kum- ba- ja my Lord, kum- ba-

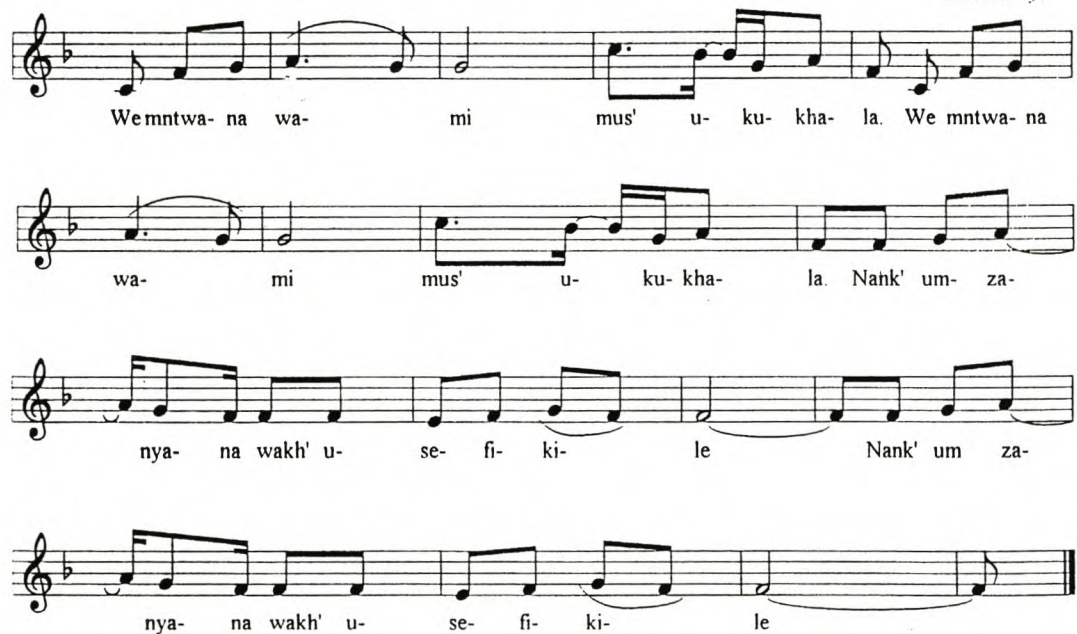
reën. Ook vir U sorg en seën.
ja. O Lord kum- ba- ja.

Someone's singing (crying, laughing, etc.) my Lord, kumbaja

Van Dyk (1997: 42)

We mntwana wami

Zulu lullabye



We mntwa- na wa- mi mus' u- ku- kha- la. We mntwa- na

wa- mi mus' u- ku- kha- la. Nank' um- za-

nya- na wakh' u- se- fi- ki- le Nank' um za-

nya- na wakh' u- se- fi- ki- le

Song

A: We mntwana wami mus' ukukhala "My child don't cry"

We mntwana wami mus' ukukhala

B: Nank' umzanyana wakh' usefikile "There comes your cousin"

Nank' umzanyana wakh' usefikile

NSC (1999: 40)

19. CABIN IN THE WOOD

Traditional

Stellenbosch University - <https://scholar.sun.ac.za>

Level: L

Key of G: start D (low sol)

G D7

In a cab - in in the wood,

G

Lit - tle old man at the win - dow stood,

am

Saw a rab - bit hop - ping by,

D7 G

Knock - ing at the door.

D7

"Help me! Help me! Sir," he said,

G

"Or the hun - ter will shoot me dead."

am

"Lit - tle rab - bit, come in - side,

D7 G

Safe - ly to a - bide."



Make a roof.



Shade eyes.



Make rabbit ears and hop.



Knock.



Raise hands twice.



Make gun with two hands.
Click it.



Beckon.



Stroke back of one hand
with the other.

(Cottage: Draw with fingers a rectangle.

Window: "Draw" a smaller rectangle.

Saw: Hands above the eyes

Knocking: knocking movement

Help me: Throw hands up in the air and wave.

Shoot: "Shoot" with the index finger.

Happy: Fold arms and make rocking movements.

Gelineau (1974: 40)

When singing the song the second time, omit

"cottage" and only do the action.

The third time: Omit the word "window" and only do
the action, etc.)

Singabantwana abancini

Abahleli e Jerusalem

Usizi (3x)

Asinalo

Ons is klein kinders

Wat in Jerusalem sit

Droefheid

Het ons nie.

Sin - ga - ban - twa - na a - ban - cin - ci, a - bah - le - li E - je - ru - sa - lem.

U - si - zi, u - si - zi, u - si - zi a - si - na - lo.

Funksie/Gebruik: Gesing as leerders in die skool van die saal na die klaskamer verdaag/stap.

Van Dyk (1998: A1)

Nobody Knows the Trouble I've Seen

Oh, no - bod - y knows the trou - ble I've seen,
 No - bod - y knows but Je - sus, No - bod - y knows the
 trou - ble I've seen, Glo - ry Hal - le - lu - jah! *Fine*
 Some - times I'm up, some - times I'm down; Oh, yes, Lord; Some;
 Al - though you see me going along so, Oh, yes, Lord; I
 D. C. al Fine
 times I'm al - most to the ground, Oh, yes, Lord.
 have my tri - als here be - low, Oh, yes, Lord.

Wheeler & Raebeck (1977: 276)

Tanatjie moenie huil nie / Zolani

At. S. van Dyk
Voorsanger

Xhosa troosliedjie

Ta - na - tjie, moe - nie huil nie. Ta - na - tjie,
 Zo - la - ni, we Zo - la - ni, Zo - la - ni
 Ta - na - jie, moe - nie huil nie. Ta - na - tjie,
 Zo - la - ni we Zo - la - ni, Zo - la - ni

Voorsanger
 moe - nie huil nie. Ta - na - tjie, moe - nie huil
 we Zo - la - ni, Zo - la - ni we Zo - la
 Almal
 moe - nie huil nie. Ta - na - tjie, moe - nie huil
 we Zo - la - ni, Zo - la - ni we Zo - la

Voorsanger
 nie. Vee nou jou tra - ne af, vee dit af.
 ni ku - the - ni na u - li - la nje?
 Almal
 nie. Vee nou jou traan af, vee dit af.
 ni ku - the - ni - na u - li - la nje?

Zolani (name) why are you crying ?

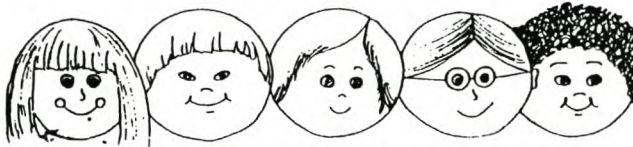
Van Dyk (1997: 160.1)



IF YOU'RE HAPPY

Suggestion: Make up own motions for extra verses, such as tap head, wiggle fingers, turn around, etc. Also use emotions: sad—cry a tear, angry—stomp foot, surprise—raise eyebrows.

Beal & Nipp (1985: 44)





d : - . d | s : d . r | m : - . m | r : r | f : - . f | m : - . d |

1. Thu - ma mi - na, thu - ma mi - na, thu - ma mi - na
2. Se - ngiya - vu - ma

1, 2, 3 r : t, | d : - :|| 4. r : t, | d : - :||

Nko - si yam'. Nko - si yam'.

Cock & Wood (1995: 58)

Thuma mina
(Repeat three times)
Nkosi yam'

Sengiyavuma
(Repeat three times)
Nkosi yam'

Sengiyabonga
(Repeat three times)
Nkosi yam'

Alleluia
(Repeat three times)
Nkosi yam'

Send me, my God

I agree, my God

I am thankful, my God

Alleluia, my God.

UTHANDO LWAKHE

isiZulu

, s, | d, d, s : d, - , d | d, d, t : d, - , d |

1. U - tha - ndo lwa - khe, u - than - do lwa - khe, u -
2. Si - ha - mba na - ye. Si - hla - la na - ye. Si -

t, t, s : t, s, f | m, r, m : d, - :||

tha - ndo lwa - khe lu - ya - ma - nga - li - sa.
la - la na - ye. Si - vu - ka na - ye.

Uthando lwakhe
(Repeat three times)
luyamangalisa

His love
is amazing

Sihamba naye
Sihlala naye
Silala naye
Sivuka naye.

We walk with Him
We live with Him
We sleep with Him
We wake with Him.

Cock & Wood (1995: 55)

43. THIS LITTLE LIGHT OF MINE

Spiritual

Level: U and L

Key of G: start D (low sol)

This lit - tle light of mine, I'm gon-na let it shine.

This lit - tle light of mine, I'm gon-na let it shine.

This lit - tle light of mine, I'm gon-na let it shine, let it
shine, let it shine, let it shine.

Gelineau (1974: 88)

The action

- Create new verses, with action, using different parts of the body, for example:
 - these little hands of mine, I'm gonna let them clap
 - these little feet of mine, I'm gonna let them tap
- Choose four different actions to do four times each in order to the basic beat of the music; for example:

clap clap clap clap
march march march march
snap snap snap snap
nod nod nod nod

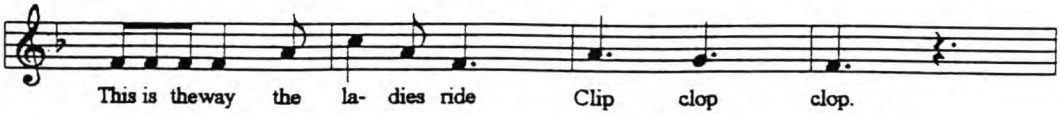
Repeat as many as needed to complete the music. For variation, add other actions to the

four suggested above to complete the music in place of repeating the first four.

- Choose a different rhythm instrument to play on each verse *or* select one to sound on the object (hands) and another on the action (clap), *or* create an original percussion score for the entire song.
- In the upper grades, create a simple descant as a harmony part. Harmony may also be added through the use of *mi-fa* or chord root syllables, as well as three-part vocal chording. Find the appropriate accompaniment chords by ear on the autoharp.
- Find the syncopation (displaced accent) within the various measures of this song. Find other songs that contain syncopation, (Nos. 44, 47, 48) then create rhythm patterns which contain syncopation.

Trad.

Engelse Volkswysie



Trad. Afr. (verwerk)

Engelse Volkswysie



(Kind ry ritmies op ouer se knie perd. By "klip, klop ..., kloppetie-klop ..., galop... en kapoete kapat" ry die knierperd op die ritme van die woorde. By die laaste "kapat" val die ruiter af!)

Kyk daar kom tant Sannie
S. v. D. na trad. Afr. Zoeloe volksliedjie



1. Kyk daar kom tant San- nie, saam met haar is Jan- nie.
 2. Ro- de, ro- de bo- lus, my kat- jie heet Ka- ro- lus.
 3. Nie- ke- bōls en vis- se, my sus- ter heet Me- lis- se.
 4. Nam-pay' o- o- ma- me be- twel'- i- mi- twal- o.



1. Ons sien lek- ker eet- goed, ons sien bai- e speel- goed.
 2. Blink hor- lo- sie, wek- kers, ons eet bloe-kom- lek- kers.
 3. Vry- ers- pep- per- men- te, van So- mer tot die Len- te.
 4. Sa- bo- na ngo swi- ti, sa- bo- na ngo khe- khe.

Refrein



Jip- pie heil Jip- pie heil Laat ons hier fees- vier!
 Nci- nci mpo, nci- nci mpo, nam- pay' oo- ma- mel



Jip- pie heil Jip- pie heil Laat ons hier fees- vier!
 Nci- nci mpo, nci- nci mpo, nam- pay' oo- ma- mel

Uit: Songs sung by South African Children (Grassroots Educare Trust) & Rympleman (Rubicon)

(Opstelling: Spelers staan in twee rye sy- aan- sy, ongeveer drie of meer treë uitmekaar uit. Rye kyk na mekaar.

Vers, reël 1 [mate 1 - 4]: Die eerste ry [A] doen die hokkiespringpatroon vorentoe tot halfpad tussen die twee rye.

reël 2 [mate 5 - 8]: Die tweede ry [B] doen nou dieselfde totdat hulle ry A in die middel ontmoet.

Refrein, reël 3 [mate 9 - 12]: Rye A & B vorm pare, haak arms in en draai na die een kant toe, terwyl hulle die vry arm by die kop in die lug heen en weer wuif.

reël 4 [mate 13 - 16]: Haak nou die ander arms in en draai na die anderkant toe en wuif.)

[Hokkiepatroon: Spring op regtervoet (R), Spring saam op albei voete (S), spring op linkervoet (L), op albei, op regtervoet, op linkervoet, op albei, op albei. (R, S, L, S, R, L, S, S)]

Grassroots (1990: 23) & Van Dyk (1997)

REACH FOR THE SKY



clap your hands, touch your toes,
 turn a-round and put your fin- ger on your nose.



Flap your arms, jump up high,
 wig- gle your fin- gers and reach for the sky.

Beall & Nipp (1985: 45)

Santy Maloney

Key of F Major

Irish Folk Song

1. Can you dance San-ty Ma - lon - ey. Can you dance San-ty Ma - lon - ey,

Can you dance San-ty Ma - lon - ey As we go round a - bout. —

2. Tap your hand on your shoulder,
Tap your hand on your shoulder,
Tap your hand on your shoulder
As we go round about.
3. Can you dance Santy Maloney,
Can you dance Santy Maloney,
Can you dance Santy Maloney
As we go round about.
4. Tap your hand on your knee...
5. (Verse 1 again.)
6. Tap your hand on your head...

This singing game can be played several ways.

1. The children join hands in a circle formation and skip around to the left for verse 1. For verse 2 they stand still and do the actions suggested. Verse 3 is a repeat of actions suggested in verse 1. This practice in naming the parts of the body to be "tapped" can continue for as long as the children can suggest different verses. Always do the actions for verse 1 and sing the words for this verse after each new suggestion.

2. Have the children join hands in a circle formation and perform the same movement pattern as before. Pick each child in turn to stand in the middle for verses 2, 4, 6, and so on, and suggest an action the rest can copy. As the group dances around in the circle, they substitute the name of the child in the center for "Santy Maloney."

Body image

Spatial relationship

Birkenshaw (1982: 13)

39. THE BEAR WENT OVER THE MOUNTAIN

Popular song

Level: U and L

Key of F: start F (do)

Quickly and Lightly

Oh, the bear went o-ver the moun-tain, The bear went o-ver the moun-tain, The bear went o-ver the moun-tain To see what he could see, — And all that he could see, — And all that he could see — Was the oth-er side of the moun-tain, The oth-er side of the moun-tain, The oth-er side of the moun-tain Was all that he could see.

From *Sharing Music*, Music for Young Americans series, © 1966, by the American Book Company, by permission of the American Book Company.

Gelineau (1974: 78)

19. Ma, gee die kinders van die lekker stukkie brood

(D) Opgewek

Ma, gee die kin - ders van die lek - ker stuk - kie brood, van die
lek - ker stuk - kie brood, van die lek - ker stuk - kie brood. Ma, gee die
kin - ders van die lek - ker stuk - kie brood, van die lek - ker stuk - kie
brood, ons gaan Kaap - stad toe. O, die Rooi-rant - jies - doek, die
Rooi-rant - jies - doek, die Rooi-rant - jies - doek is vir nie-mand „ge -
boek"! O, die Rooi-rant - jies - doek, die Rooi-rant - jies - doek, die
Rooi-rant - jies - doek is vir nie-mand „ge - boek"! En die wit perd was al
daar, en hy was al drie-maal daar! Bel - la, Bel - la,
Bel - la van tant Nel - la. Bel - la, Bel - la, Bel - la, Bel - la - - - -
van tant Nel - la - - - -

Opgeteken en saamgestel uit fragmente van liedjies soos Oom Kobus Kriel van „Mool Efenis", dist. Montagu K.P. dit nog kan onthou uit sy kinderjare.

Lambrecht (1975: 25)

PANCAKE TUESDAY

Polish folk-tune

1. *mf* Pan - cake Tues - day! Mo - ther's bu - sy
2. *p* Such a crisp - y gold - en brown is
3. *f* Drop the pan - cake quick - ly in the

bak - ing. We are help - ing, Love - ly pan-cakes mak - ing.
my one. *cresc.* Stir the cream - y mix - ture well, and try one.
pan now. Toss it up and catch it if you can now!

Whittaker et al (1961: 12)

Itsonka

Doh = D I- son- ka sam si- bi- we, doh fah me ray me. Si-
bi- we ngu- lo mfa- na, doh fah me ray me. Wa- s'fa- ka phant- s'kwe-
be- de, doh fah me ray me, soh soh, doh fah me ray
ray soh soh, doh fah mene, me, soh soh, doh fah me ray me,

The song can be sang antiphonal - everything under can be sung by a second group of singers.

| | | |
|----------------|---------------------------|-----------------------------|
| Song | Itsonka sam sibiwe | "My bread was stolen" |
| | Doh, fah, me ray me | |
| | Sibiwe ngulo mfana | "It was stolen by this man" |
| | Doh, fah, me ray me | |
| | Watsifaka phantsi kwebedi | "He put it under a bed" |
| NSC (1999: 15) | Doh, fah, me ray me | |

Sila, sila, Mielie meel

Traditional Sotho

Si- la, si- la mie- lie- meel n- gwa- no wa- ba- tho.
Si- la, si- la mie- lie- meel n- gwa- no wa- ba- tho. Oh!
Dar- ly wa- tsa- ma- ya le- ra- to le fe- di- le.
Dar- ly wa- tsa- ma- ya le- ra- to le fe- di- le.

("Grind, grind the 'mielie meel'; Oh darling, our love is finished")

seSotho

O JELE TAMATI

$\dot{s} : s : f$ | $m : - : f$ | $r : s : s : f$ | $m : r$ | $d : s : s : f$ |

 O je - le ta - ma - ti e se - nang le - tswa - i. O je - le

$m : - : f$ | $r : s : s : f$ | $m : r$ | $d : s : s : f$ | $m : m : f : m$ | $r : s : s : f$ |

 ta - ma - ti e senang le - tswa - i. Ti le le ti le le le le ti le le

$m : r$ | $d : s : s : f$ | $m : m : f : m$ | $r : s : s : f$ | $m : r$ | $d : -$ ||

 ti le le ti le le ti le le le le ti le le ti le le.

O jele tamati e senang letswai
(Repeat)

Ti le le ti le le le
ti le le ti le le
ti le le ti le le le le ti le le ti le le.

You ate a tomato without salt

Ti le le ti le le le
ti le le ti le le
ti le le ti le le le le ti le le ti le le.

Cock & Wood (1995: 14)



isiZulu

TAMATI SOSOSO

$\dot{s}_1 : d : m$ | $s_1 : l_1 : t_1$ | $- : s_1 : t_1 : r$ | $s_1 : d : d$ | $- : s_1 : d : m$ |

 Ta - ma - ti so - so - so. Ta - ma - ti so - so - so. Ta - ma - ti

$s_1 : l_1 : t_1$ | $- : s_1 : t_1 : r$ | $s_1 : l_1 : s_1$ | $- : d : s_1 : d : d : d : d$ |

 so - so - so. Ta ma - ti so - so - so. Vu - la, vula, vula,

$d : d : - : d : l_1 : - : s_1$ | $- : t_1 : - : s_1 : t_1 : s_1 : t_1 : s_1$ | $t_1 : t_1 : - : t_1 : l_1 : l_1 : - : s_1$ | $- : d : - : s_1 : d : s_1 : d : s_1$ |

 vula ma - layi - sha! Vu - la, vula, vula, vu - la ma - layi - sha! Ba - thi, bathi, bathi

$d : d : - : d : l_1 : l_1 : - : s_1$ | $- : t_1 : - : s_1 : t_1 : s_1 : t_1 : s_1$ | $t_1 : t_1 : - : t_1 : l_1 : l_1 : - : s_1$ | $-$ ||

 vula ma layi - sha! Ba - thi, bathi, bathi vula ma - layi - sha!

Tamati sososo
(Repeat four times)

Vula, vula, vula,
vula malayisha!
(Repeat)

Bathi, bathi,
bathi vula malayisha!
(Repeat)

Tomato sauce

Open, open, open,
open 'loader'!

They say, they say,
they say open 'loader'!

Cock & Wood (1995: 16)



Ek's lus vir ...



Ek's lus vir 'n ap - pel en 'n ei, en 'n
stuk - kle ka - sie daar - by. Hoe - ra hoe - ra hoe -
ra, kom slaap van - aand by my want die
spo - ke gaan hier ver - by.

2. Ek's lus vir 'n stukkie rool beet, dit kan ek die hele dag eet.
Hoera hoera hoera, kom eet vanaand by my
want die spoke gaan hier verby.
3. Ek's lus vir die koffie in die fles, en ek tel nou al tot by ses.
Hoera hoera hoera, kom kuier tog by my
want die spoke gaan hier verby.

Heese & Van Dyk (1996: 12-13)

My Oomple het gaan pere haal

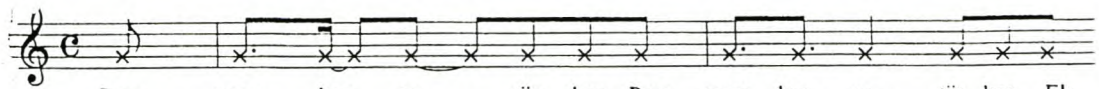
Trad. Afr. *Afr. sangspeletjie*

My oom - pie het gaan pe - re haal, pe - re haal, pe - re haal, My
oom - pie het gaan pe - re haal daar on - der in die vlei. O
boon - tjie, ke - loon - tjie, aar - tap - pel, le - moen - skil. O
boon - tjie, ke - loon - tjie, aar - tap - pel, le - moen - skil. Ek
smeer my hand vol teer met 'n wit vol - struis - veer, en ek
smeer my hand vol teer met 'n wit vol - struis - veer, o
boon - tjie, ke - loon - tjie, aar - tap - pel, le - moen - skil. O
boon - tjie, ke - loon - tjie, aar - tap - pel, le - moen - skil.

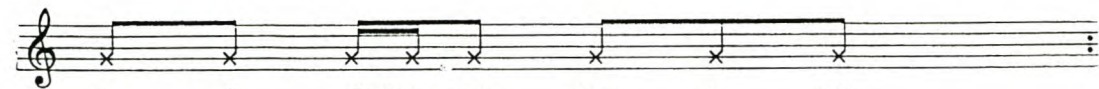
Tit: Die Afrikaanse Volkslied onder die Brutmense van Matilda Burden (Ph D-tesis, U S)

Van Dyk (1997: 14)

- Maat 1 - 4: Kringspelers stap linksom die middelman en sing terwyl hulle hande klap.
- Maat 5 - 8: Spelers draai om en stap regsom.
- Maat 9 - 12: Die middelspeler kies iemand uit die kring en tiekiedraai regsom.
- Maat 13 - 16: Tiekiedraai nou linksom.
- Maat 17 - 20: Soos maat 1 - 4, maar nou is daar twee middelspelers.
- Maat 21 - 24: Soos maat 5 - 8 om die twee middelspelers.
- Maat 25 - 28: Die middelspelers tiekiedraai weer regsom, terwyl al die kringspelers 'n maat kies en tiekiedraai.
- Maat 29 - 32: Spelers tiekiedraai nou linksom.)



Pam- poen- kos, er- tjie- kos. Pam- poen- kos, er- tjie- kos Ek



vra vir Zod-wa om saam te gaan.

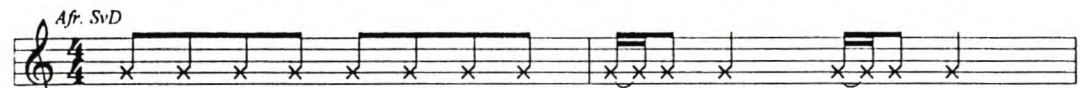
Waar geleer: As klein kind gespeel.

Funksie/Gebruik: Speletjie


Van Dyk (1998: A4)

Rympie: Eetgoed

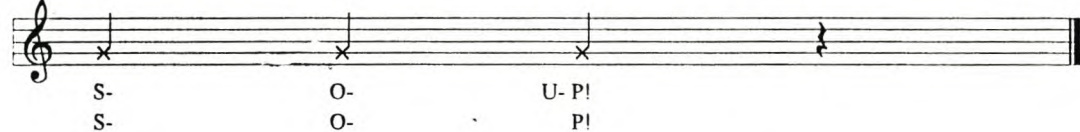
Afr. SvD



Cof- fee, cof- fee, cof- fee, cof- fee; eggs chips, and eggs and chips;
 Kof- fie, kof- fie, kof- fie, kof- fie; ei-ers en spek, ei-ers en spek;



cheese and bis- cuits, cheese and bis- cuits; jel- and cream, jel- ly and cream;
 kaas- be- skuit- tjies, kaas- be- skuit- jies; jel- lie en room, jel- lie en room;



S- O- U- P!
 S- O- P!

Umathand'i khaphetshu
 Ndiyamazi umathand'i khaphetshu (4x)

Lief vir kool
 Ek ken iemand wat lief is vir kool




Ndi- ya- ma- zi u- ma- thand' kha- phet- shu.




Ndi- ya- ma- zi u- than-di i- kha- phet- shu.

Funksie/Gebruik: Sangspeletjie

Van Dyk (1998: C4)



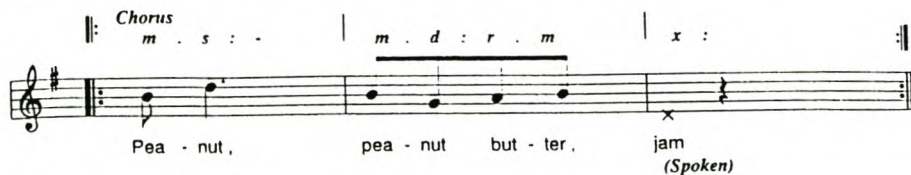
Mun-ching man- gos, Mun-ching man- gos, mish, mash, moush, mish, mash, moush,



Jump-ing in the ri- ver, Jump-ing in the ri- ver, splish, splash, sploush! splish, splash, sploush!

PEANUT BUTTER RONDO

English



Peanut, peanut butter, jam
(Repeat)

First you dig 'em, dig 'em,
dig 'em, dig 'em, dig 'em.
Then you crush 'em, crush 'em,
crush 'em, crush 'em, crush 'em

Peanut, peanut butter, jam
(Repeat)

Then you pick 'em, pick 'em,
pick 'em, pick 'em, pick 'em
Then you squish 'em,
squash 'em, squish 'em,
squash 'em, squish 'em
Then you spread 'em,
spread 'em, spread 'em,
spread 'em, spread 'em

Peanut, peanut butter, jam
(Repeat)

Then you bite it, bite it, bite it,
bite it, bite it
Then you munch it, munch it,
munch it, munch it, munch it
Then you swallow, swallow,
swallow, swallow, swallow

Peanut, peanut butter, jam
(Said with tongue in cheek!)
(Repeat)



Cock & Wood (1995: 15)

Way Down in the Paw Paw Patch

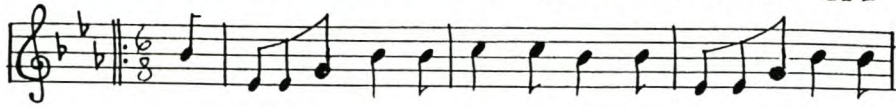


2. By and by, we'll go and meet her, etc.

3. Won't that be a happy meeting, etc.

Wheeler & Raebeck (1977: 282)

18. SiFUN' iTSHOM' AM: Xhosa action song (Tune - Waar is my Miena)



Si-fun' i-tsho-mam tsho-mam tshomam si-fun' i-tshomam tsho-



-ma-m tshomam o! nants'i-tsho-mam tsho- mam tshomam o!



nants'i-tsho-mam tsho- ma - m tsho-mam

Sifun' itshom' am 'tshom' am 'tshom' am x 4
O! Nants' itshom' am 'tshom' am 'tshom' am x 4



Translations

English

Where is my friend?
Oh! There is my friend

Afrikaans

Ons soek my vriend
O! Daar is my vriend



Actions

Sifun' itshom' am etc - shade eyes with hand and pretend to search for missing friend around the room
O! Nants' itshom' am etc - 'discover' friend and form pairs walking around together with hooked arms

Grassroots (1990: 29)

Be a friend



Will you be a friend of mine, friend of mine, friend of mine?
Yes, I'll be a friend of yours, friend of yours, friend of yours.
Sal jy hie my maatjie wees maatjie wees maatjie wees

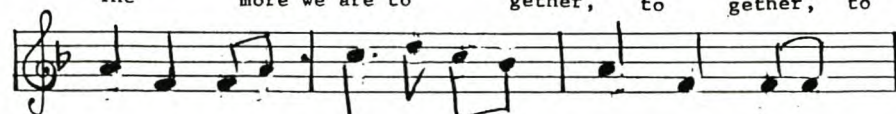


Will you be a friend of mine and play a game with me?
Yes, I'll be a friend of yours and play a game with you.
Sal jy nie my maatjie wees dan speel ons lekker Saam

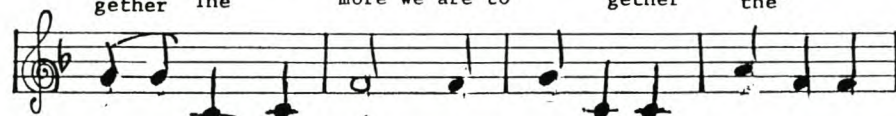
41. AS ONS ALMAL LEKKER SAAMWERK: Afrikaans and English song



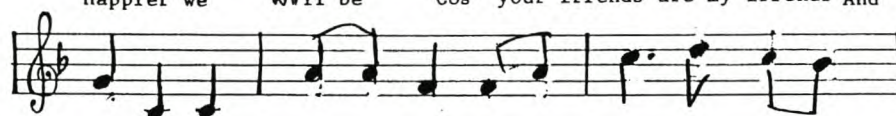
As ons al-mal lekker saam werk, wil saam werk, wil
The more we are to gether, to gether, to



saam werk, as ons al-mal lek-ker saam werk hoe ge-
gether The more we are to gether the'



-luk-kig sal ons wees, dis my werk, dis jou werk, dis
happier we' Will be Cos' your friends are my friends And



ons werk, dis lek-ker werk, as ons al -mal lek-ker
my friends are your friends The more we are to



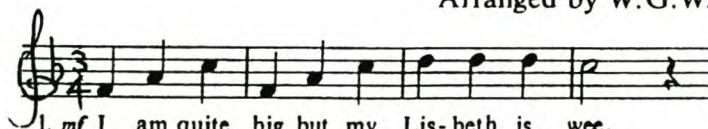
saam werk hoe ge - luk-kig sal ons wees
gether the happier we Wi'll be

Grassroots (1990: 68)



PLAYMATES

German folk-tune
Arranged by W.G.W.



1. *mf* I am quite big but my Lis-beth is wee,
2. *p* Dai-sies and but-ter-cups grow in the green,



pp Lis-beth is wee, *mf* For I am past five and my Lis-beth's just *p* three.
pp grow in the green, *cresc.* With a gold and white crown I will make Lis-beth *f* queen.

Ou Moeder Viljoen

Afr. Stefné van Dyk 1 *Trad. volkswyse*

Ou Moe- der Vil- joen, sy woon in 'n skoën. Met haar
Down in the jungle where no- bo- dy goes, there's a

kin- ders weet sy nie wat om te doen. Met 'n
big fat mam- ma wash- ing her clothes with a

1. skrop- pe- jak hier en 'n skrop- pe- jak daar,
2. op- pe- hang hier en 'n op- pe- hang daar,
3. stryk- e- wyk hier en 'n stryk- e- wyk daar,
4. op- pe- vou hier en 'n op- pe- vou daar,
* rub- a- dub here and a rub- a- dub there,

so maak sy haar was- goed gou klaar. Met 'n oe- aa,
that's the way she wash- es her clothes. With a oe- aa

doe- bie, doe- bie, doe- bie. Met 'n oe- aa, doe- bie, doe- bie, doe- bie.
boo- gie, woo- gie, woo- gie, with a oe a boo- gie, woo- gie, woo- gie.

So maak sy haar was- goed gou klaar.
That's the way she wash- es her clothes.



[*hang-a-hang, iron-a-iron, fold-a-fold]

(Opstelling: In 'n kring.

Maat 1 & 2: Spelers stap op maat van die musiek regsom in die kring, terwyl hulle klap.

Maat 3 & 4: Soos maat 1 & 2, maar nou linksom.

Maat 5 & 6: Staar stil en doen aksies [1. wasbewegings, 2. ophangbewegings, 3. strykbewegings, 4. op-
vou bewegings.]

Maat 7 & 8: Wuif met hande bo kop en draai om eie as al in die rondte.

Maat 9: Doen twee tree-stamp passies en klap hande saam met die stampbeweging. [tree-stamp passie: tree
met die een voet op die eerste telling en stamp met die ander voet langs die eerste voet op die tweede telling.]

Maat 10: Spring op albei die voete saam met knieë gebuig en wikkel lyf en skouers heen en weer.

Maat 11 & 12: Soos maat 9 & 10.

Maat 13 & 14: Wuif met hande bo kop en draai om eie as al in die rondte.)

Grassroots (1990: 94), Van Dyk (1997: 127)

Koekies bak

1 2

Rik- rak, koe- kies bak. Kry die meel, nie te- veel.

3 4

Klits die ei- ers gou- gou, lek- ker eet ons nou- nou.

Uit: Suid - Afrika Sing! van S M Pretorius (Dietse Kultuur - boekhandel)

(Doen aksies soos wat die teks suggereer, bv.:

Maat 1: Stapel vuiste ritmies op mekaar.

Maat 2: Maak vatbeweging; skud kop heen en weer.

Maat 3: Maak klitsbewegings.

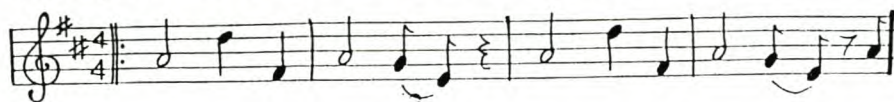
Maat 4: Maak eetbewegings.)

Mummy has scissors, snip, snip, snip;
Mummy has cotton, stitch, stitch, stitch.
Mummy has buttons, one, two, three;
She's making a dress,
Just for me!

G. Moore

Mime the actions suggested by the words.

Matterson (1972: 37)



Q - wa um-ntwa-na o - wa um-ntwa-na u -



-mam'u -ye-nga-phi u - yoge-za u - yo-ge-za ni na? Isi-



-dwa-ba a - si-ne-ke-phi na? E - li-tsheni
i - li-tsh'eli njani? E - lim-hlo-phe

Owa umntwana x 2
Umam' uye ngaphi uyogeza
Uyogeza nina? Isidwaba*
Asinekephi na? Elitsheni
Ilitsh' elinjani?
Elimhlophe



Translations

English

Be quiet baby
Mother has gone to do the washing
What has she gone to wash? A skirt*
Where will she hang it? On a rock
What colour is the rock? A white rock

Afrikaans

Stil maar baba
Mammie gaan die wasgoed doen
Wat het sy gaan was? 'n Romp*
Waar gaan sy dit hang? Op die klip.
Hoe lyk die klip? Dit is 'n wit klip

*Traditional Zulu leather skirt

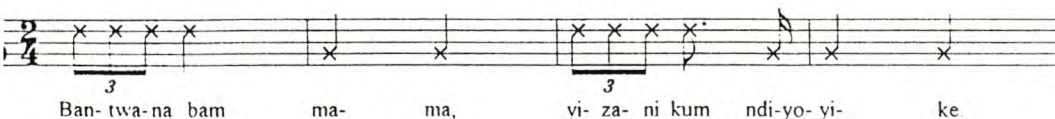
Grassroots (1990: 30)



Bantwana bam mama, yizani kum ndiyoyike
Wayika ntoni ingcuka, ihlel' lphi emnyongo
Itye ntoni isonka, ilumela ngatoni ngegazi
Lalani awowo, vukani awowo, kudala yafayo.

Kindertjies kom huistoe

Van Dyk (1998: C2)



Ban- twa-na bam ma- ma, yi- za- ni kum ndi-yo- yi- ke



Wo- yi- ka ntoni i- ngu- ka, i- hle- l' l kum e- mnye- ngo i-



ty- e n- to- ni, i- lu- me- la nga-toni nge- ga- zi la



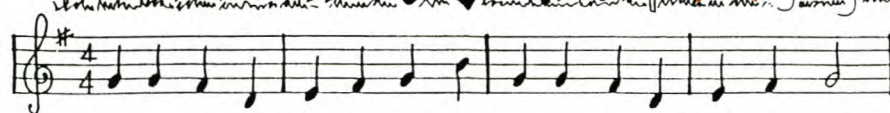
la- ni a- wa- wo, vu- ka- ni a- wo- wo ku- da- la ya- fa- yo.

A house

Here is a house built up so high
With two tall chimneys reaching the sky
Here are the windows,
Here is the door,
If we peep inside,
We'll see a mouse on the floor.

See the chimney

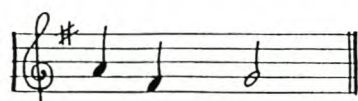
This is the house,
This is the door,
The windows are shining,
And so is the floor.
Outside there's a chimney
As tall as can be,
With smoke coming out of it,
Come and see!



We are bu-sy wa-shing li-nen, washing linen one two three



this way tra-la - la, that way tra-la-la, this way tra-la-la



This is the way we wash our clothes,
Rub-a-dub-dub, rub-a-dub-dub.
Watch them getting clean and white,
Rub-a-dub-dub, rub-a-dub-dub!

This is the way we mangle them,
Rumble-de-dee, rumble-de-dee.
Round and round the handle goes,
Rumble-de-dee, rumble-de-dee!

This is the way we hang them out,
Flippity-flap, flippity-flap.
See them blowing in the wind,
Flippity-flap, flippity-flap!

This is the way we iron them,
Smooth as smooth can be!
Soon our wash day will be done,
Then we'll have our tea.

Verse 1

We are busy washing linen, washing linen 1, 2, 3
This way tra-la-la, that way tra-la-la, this way tra-la-la 1, 2, 3

Verse 2

We are busy hanging linen, hanging linen 4, 5, 6
This way tra-la-la, that way tra-la-la, this way tra-la-la 4, 5, 6

Verse 3

We are busy ironing linen, ironing linen 7, 8, 9
This way tra-la-la, that way tra-la-la, this way tra-la-la 7, 8, 9

Verse 4

We are busy folding linen, folding linen 10, 11, 12
This way tra-la-la, that way tra-la-la, this way tra-la-la 10, 11, 12

Verse 5

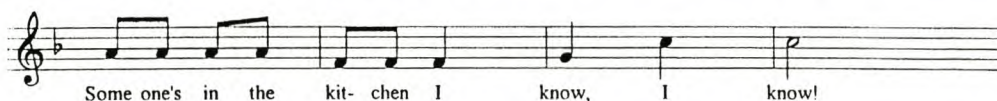
We are busy packing linen, packing linen 13, 14, 15
This way tra-la-la, that way tra-la-la, this way tra-la-la 13, 14, 15

Grassroots (1990: 103)

atterson (1972: 37)



Some one's in the kit- chen with Di- nah



Some one's in the kit- chen I know, I know!



Some one's in the kit- chen with Di- nah



Strum-ming on the old ban- jo



Fee- fie- fid-dle-dee- die- o!



Fee- fie- fid-dle-dee- die- o!



Fee- fie- fiddle-dee- die- o!



Strum-ming on the old ban- jo

(Group A): Si- ba- tha- thu thi- na e- kha- ya. *Sitho*

(Group B): e- kha- ya

Si- ba- tha- thu thi- na e- kha- ya.

Si- ba- tha- thu thi- na e- kha- ya.

Si- ba- tha- thu thi- na e- kha- ya.

Si- ba- tha- thu thi- na e- kha- ya.

e- kha- ya

e- kha- ya

e- kha- ya

e- kha- ya

(There is three children in our house / family).

Wishy Washy

G D7 G D7 G D7 G

Wish- y Wash- y Wish- y Wash- y goes the wash- ing ma- chine

G D7 G D7 G C G D7 G

Wish- y Wash- y Wish- y Wash- y Mak- ing our dir- ty clothes clean.

Children stand with hands on their hips. Gently twist upper body to make motion of washing machine.

Polly Put the Kettle On

Pol - ly put the ket - tle on, ket - tle on, ket - tle on.

Pol - ly put the ket - tle on, And we'll all have tea.

Wheeler & Raebeck (1977: 278)

My mense

Walter Spiethoff *Fransse Volkswysie*

Dit is my mam-mie, lief en goed; dit is my pa met sy
man-ne-moed; dia is my boe-ta, fris en groot;
dit is my sus-sie met haar pop-pie op haar skoot; dit is die ba-ba,
klein en soet; dit is my men-se, sterk en goed!

Uit: FAK-SangbundeL 1979

My family

This is my Daddy short and stout,
This is my Mummy with children all about,
This is my brother tall as can be,
This is my sister with a doll on her knee,
This is our baby - he's going to grow
And here is our family, all in a row.

Counting

One for mother
Two for me
Three for father sitting under the tree
Four for my sister
Five for the cat
Six for the baby sitting on the mat.

Hier is ouma se ronde bril

en hier is ouma se hoed.

Dis soos ouma haar hande vou
want sy is baie goed!

(Maak klein sirkels tussen die duime en wysvingers en hou dit oor die oë)

(Vorm 'n driehoek met die hande en hou dit bokant die kop)

(Vleg hande in mekaar en sit dit op die skoot)

(Knik kop op en af)

Hier is oupa se ronde bril

en hier is oupa se hoed.

Dis soos oupa sy arms vou
want hy is vol van moed!

(Soos bo)

(Soos bo)

(Vou arms)

(Knik kop op en af)

(Gebruik 'n hoër stemtoon vir ouma en 'n dieper stem vir die oupa)

Na Engelse rympe

Grandma's Glasses

Here are Grandma's glasses,
Here is Grandma's hat,
This is the way she folds her hands,
And lays them in her lap.

Here are Grandpa's glasses,
Here is Grandpa's hat,
This is the way he folds his arms,
Just like that.

Beal & Nipp (1985: 12)

Pierre Malan *Fransé Volkswyse*

O, ek woon by my pap- pa om sy am- bag te leer Hy's 'n
her- der, hy leer my om ska- pies te skeer Ha- ha, ha- hi, ek
leer by my pap- pa, Ha- *ha, ha- hi, om die ska- pies te skeer.

Uit: F A K Sangbundel, 1979

Vadersdag (Moedersdag)

Na Dalma Heese *Fransé volksliedje*

My *pap- pa lief, ons hou van- dag 'n fees- dag.
My pap- pa lief, Ons noem dit **Va- ders- dag.
Tra- la- lie- la! -Ek is bly oor +my pap- pa!
Tra- la- lie- la! Hier's ge- sken- ke vir Pa!
+My pap- pa- tjie, +ek het jou lief.

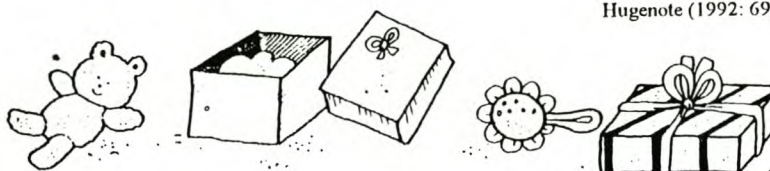
Uit: Uit die Land van die Hugenote (Rubicon)

* Of Mamma
** Of Moedersdag
+ Of ons

Petit papa

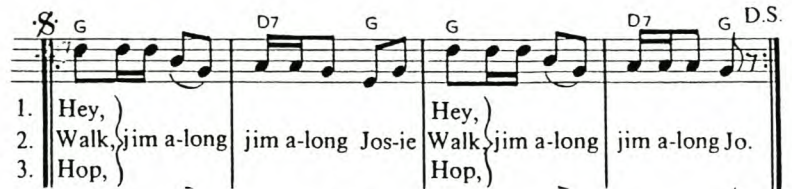
Pe- tit pa- pa, c'est au- jourd'- hui ta fê- te, Ma- man m'a
dit que tu n'é- tais pas là. Voi- ci des fleurs pour cou-
ron- ner ta tê- te, Un doux bai- ser pour con- so- ler ton
coeur. Pe- tit pa- pa. Pe- tit pa- pa.

Hugenote (1992: 69)



JIM ALONG JOSIE

American



Jelly on the plate.
Jelly on the plate,
Wibble wobble,
Wibble wobble,
Jelly on the plate.

☆ Wobble from side to side.



Sweeties in the jar,
Sweeties in the jar,
Shake them up,
Shake them up,
Sweeties in the jar.

☆ Shake up and down.



Fire on the floor,
Fire on the floor,
Stamp it out,
Stamp it out,
Fire on the floor.

☆ Bounce to the ground and up.



Candles on the cake,
Candles on the cake,
Blow them out,
Blow them out,
Puff puff puff.

☆ Blow each other gently.

Emerson & Price (1993: 24)

4. Run,
5. Jump,
6. Crawl,
7. Swing,
8. Roll,

jim a-long etc.,

Mendoza (1970a: 8)

Vaaltyn huppel, (Hou in pare hande vas; "huppel" met hande)
Vaaltyn spook. (Bring hande & gesigte na mekaar en "spook")
Vaaltyn spring ("Spring" met die hande)
oor die kers wat rook! (Wikkel hande van onder na bo om
"rook" te suggereer)

E P du Plessis

101 Rympies (1976: 16)

Jack be nimble,
Jack be quick.
Jack jump over
the candle stick!

Trad. Eng

Bollemakiesie



(Maat 1: Rol hande oor mekaar.

Maat 2: Wuif met hande oor linker skouer.

Maat 3: Hou hande vertikaal, borshoogte, handrûe na speler self en wuif links, regs, links, regs.

Maat 4: Kelk hande om mond.)

Oliver Twist

Key of C Major

Traditional



Ol-i-ver Twist, you can't do this, so what's the use of try-ing?



Touch your knee, Touch your toe, Clap your hands and a - round you go.



Body awareness
Coordination

Birkenshaw (1982: 84)

This is a traditional ball-bouncing song. The first two actions are performed with one hand while the other bounces the ball. If this combination is too difficult, the song may be sung with no ball-bouncing involved. Other words may be used, such as:

Oliver Twist, you can't do this, so what's the use of trying?
Touch your eye, Touch your nose, Stamp your feet and around you go.

Oliver Twist...

Touch your stomach, Touch your wrist, Pat your head and around you go.

Skommel ryme /rocking rhymes

(1. Klein kind: Wieg op skoot of gebruik as dansliedjie)

2. Twee spelers, bv. ma en kind, sit oorkant mekaar op die vloer, hou die arms uitgestrek na hande vas. Op die maatslag beweeg hulle beurtelings vooroor en agteroor.)



Kom ons ruk en rol nou heen en weer, kom ons ruk en rol nou heen en weer.

Rock my soul in the bossom of A- bra-ham, rock my soul in the bossom of A- bra-ham.



kom ons ruk en rol nou heen en weer. Kom ruk en rol weer!

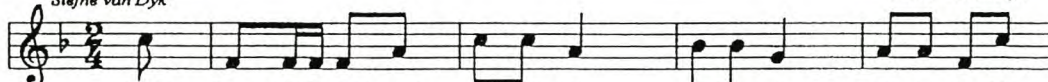
rock my soul in the bossom of A- bra-ham. O. rock-o my soul!

Van Dyk (1997: 26.1)

Die Buswiele

Stefné van Dyk

Trad. volksliedjie



1. Die bus- wie-le wen- tel om en om, om en om, om en om. Die

2. Die deu- re maak so oop en toe,

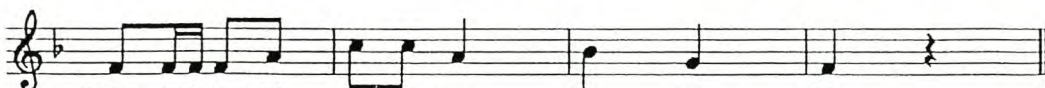
3. Die ve- ers wuif so splas, splas, splas,

4. Die toe- ter raas so toet, toet, toet,

5. Die kin- ders kla so wha, wha, wha, wha, wha, wha, wha, wha. Die

6. Die mam- mas troos so sjuut, sjuut, sjuut, sjuut, sjuut, sjuut, sjuut, sjuut. Die

7. Die ba- bas slaap so doe, doe, doe, doe, doe, doe, doe, doe. Die



1. bus- wie-le wen- tel om en om. Een, twee, drie.

Klein kind: Laat kind op skoot sit / bons en doen die aksies met sy/haar hande en arms

[1. The wheels on the bus go round and round.....all day long.

2. The doors on the bus go open and shut..... 3. The wipers swish, swish, swish

4. The driver toot, toot, toot

5. The people on the bus yakkity-yak

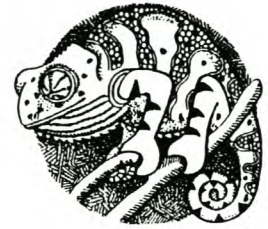
6. The mothers on the bus

7. The babies wha, wha, wha/fall fast asleep



PUNCHINELLO

English



Look who's here, Pun-chi-nel-lo, lit-tle fel-low.

Look who's here, Pun-chi-nel-lo from the zoo.

What can you do?
We can do it too, Pun-chi-nel-lo, lit-tle fel-low.
Who do you choose?

What can you do?
We can do it too, Pun-chi-nel-lo from the zoo.
Who do you choose?

Look who's here,
Punchinello, little fellow
Look who's here,
Punchinello from the zoo

What can you do?
Punchinello, little fellow
What can you do?
Punchinello from the zoo

We can do it too,
Punchinello, little fellow
We can do it too,
Punchinello from the zoo

Who do you choose?
Punchinello, little fellow
Who do you choose?
Punchinello from the zoo.

(Repeat last three verses)

Cock & Wood (1995: 49)

Klein teepot

Trad. volksliedjie

Ek's'n klei-ne tee- pot, fyn ge-ruit. Hand- vat-sel hier-die kant,

hier is my tuit. Kom dis nou- al tee- tyd,

hoor my fluit. Skink die tee en be- dien be- skuit.

(Maat 1: Stel teepot voor met die linkerhand op die linkerheup en die regterhand en -arm gelig soos 'n tuit.

Maat 2: Hou ams oorkruis gevou teen borskas.

Maat 3: Wys weer handvatsel met linkerarm.

Maat 4: Wys weer tuit met regterarm en -hand.

Maat 5: Wys uitnodigend met regterhand.

Maat 6: Kelk hande om mond.

Maat 7: Vorm weer die teepot soos maat 1, maar leun regs oor op "skink".

Maat 8: Wys met hande na buite.)

I'm a little teapot

Mna ndiyiketile,
Esi sisiciko,
Lo ngumqheba,
Lo ngumlomo,
Ndiyathulula, ndiyathulula.

I'm a little teapot, short and stout,
Here's my handle, here's my spout,
When I see the tea cups, hear me shout,
'Tip me up and pour me out!'

Stefné van Dyk *Amerikaanse sangspeletjie*



*Hup-pel, hoe-pel links, (regs) the ap-pel-lie-fie,
Cir-cle to the left the old red-wa-gon,
hup-pel, hoe-pel links, (regs) the ap-pel-lie-fie.
cir-cle to the left the old red-wa-gon
Hup-pel, hoe-pel links, (regs) the ap-pel-lie-fie,
cir-cle to the left the old red-wa-gon
jy's my har-te-die-fie.
You the one my dar-ling.

*Huppel hoepel regs / Almal binnetoe (buitentoe) / Wikkel regterhand (linkerhand) / Wikkel nou jou kop (lyf)

Van Dyk (1997: 124)

Skoert vlieg!

Afr. Ilse Pauw *Amerikaanse sangspeletjie*



Skoert vlieg! Jy pla vir my! Skoert vlieg! Jy pla vir my!
Shoo fly, don't bo-ther me! Shoo fly, don't bo-ther me!
Skoert vlieg! Jy pla vir my! Jy woer, woer, woer hier rond-om my. Ek
Shoo fly, don't bo-ther me for I be-long to some-bo-dy. I
voel, ek voel, ek voel soos 'n bot-ter-blom. Ek
feel, I feel, I feel like a mor-ning-star. I
voel, ek voel, ek voel soos 'n bot-ter-blom. Ag,
feel, I feel, I feel like a mor-ning-star. Oh,
Skoert vlieg! Jy pla vir my! Skoert vlieg! Jy pla vir my!
shoo fly, don't bo-ther me! Shoo fly, don't bo-ther me!
Skoert vlieg! Jy pla vir my! Jy woer, woer, woer hier rond-om my.
Shoo fly, don't bo-ther me for I be-long to some-bo-dy!

(Vorm: ABA. A-deel: Spelers beweeg na die middelpunt van die kring en by "Jy woer-woer" weer agteruit.

B-deel: Beweeg regsom in kring [eerste frase] en linksom [tweede frase])

Klein kind: A deel: knieperdry. B deel: wieg kind heen en weer op skoot

Van Dyk (1997: 134)

Na die Nederlands *Ned volkswysie*

1. Is- sie Dis- sie Dou, kom- pli- ment aan jou, kom- pli-
 2. (Neurie die melodie)
 ment aan Is- sie Dis- sie, Is- sie Dis- sie Dou.

Uit: Notepret 1 van Philip McLachlan (Nasou)

Klein kind: Gebruik as bonsrym

(Kringspelers huppel/draf om iemand in die middel. By "kompliment aan jou", kies die middelspeler iemand uit die kring: tot die einde van die tweede neurie-verse dansdraai hulle saam terwyl die kringspelers op die maatslag hande klap. Die eerste middelman gaan terug in die kring, terwyl die gekose speler die nuwe middelspeler word.)

Van Dyk (1997)

Tarataboemdery

Stefné van Dyk *Eng. sangspeletjie*

Refrein: Ta- ra- ta- boem- de- ry, ta- ra- ta- boem- de- ra,
 Here we go loo- by loo, here we go loo- by light,
 Ta- ra- ta- boem- de- ry, Hup- pe- le, hop- pe- le, ha!
 here we go loo- by loo. All on a Sa- tur- day night
 1. Die **reg- ter- voet nou in, die reg- ter- voet nou uit. Nou
 I put my right foot in, I put my right foot out, I
 1 & 2. wik- kel heen en weer jou voet en om en om is jy!
 give my foot a shake, shake, shake, and turn my- self a- round

****linkervoet / regter(linker)hand / Jou eie kop / Jou hele lyf**

Van Dyk (1997)

Joep, liewe Loeloe

vers 1: Trad. Afr. *Afr. sangspeletjie*

1. Joep, joep, joep, joep, joep lie- we Loe-loe, sê vir my wie's
 2. Klop, klop, klop, klop, klop lie- we Jor-rie, lyk my jy is
 1. jy, lie- we Loe-loe. Jy's 'n ou- lik- e mei- sie- tjie, van so
 2. bly, lie- we Jor- rie. Jy's 'n vro- li- ke kan- ne- tjie, van so
 1 & 2. een, twee, drie, vier, vyf, ses, *ens.

Uit: Liewe Loeloe van Dalina Heese & Stefne van Dyk (Juta)

Klein kind: Gebruik as klopyr op voetsole
 (Spelers staan in kring met handpalms na bo, elke speler se l-handpalm is onder sy maat se r-handrug. Swaai ritmies op die maatslag jou eie r-hand bo-oor jou kop om op jou eie linkerhand te klap en weer terug. *Tel die aantal spelers in die kring, terwyl almal in 'n posisie "vries". Die een wat eerste beweeg is uit. Herhaal, maar tel nou een minder.)

Heese & Van Dyk (1996: 2-3)

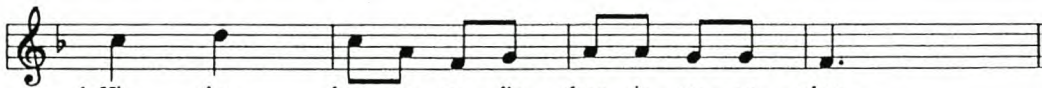


Die boer is op sy plaas (6 toon met uitspring s)

Trad. Afr. *Trad. volksliedne*



1. Die boer is op sy plaas, die boer is op sy plaas.
 2. Die boer soek 'n vrou, die boer soek 'n vrou.
 3. Die vrou soek 'n kind, die vrou soek 'n kind.
 4. Die kind soek 'n hond, die kind soek 'n hond.
 5. Hond - kat
 6. Kat - kaas
 7. En almal pak die kaas.....
 8. Nou staan die kaas alleen.....



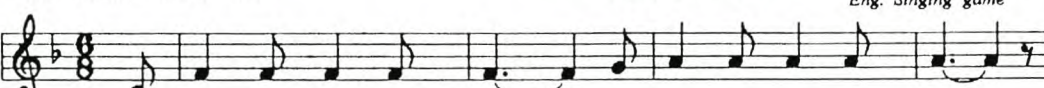
1. Hie- ha, hop- sa- sa, die boer is op sy plaas.
 2. Hie- ha, hop- sa- sa, die boer soek 'n vrou. (ens.)

(Spelers staan in 'n kring met 'n speler [die boer] in die middel. Die "boer" kies dan iemand uit die kring ("vrou") om by hom te kom staan, dan kies die "vrou" 'n kind, ens. By die laaste versie gaan die kaas gebukkend staan en tik almal liggies op sy/haar rug.)



The farmer in the dell

Eng. Singing game



1. The far- mer in the dell, the far- mer in the dell.
 (2. The farmer takes a wife
 3. Wife - child....., 4. Child - nurse....., 5. Nurse - dog.....
 6. We all pat the dog
 7. The dog stands alone.....)



Heigh- ho, the Der- ry O! The far- mer in the dell.

Van Dyk (1997)

Bê-jô bê-jô bê-ma london

Trad. Afr. Eng: Stefne van Dyk *Afr. sangspeletjie (Opgleken deur Burger Gericke)*



Bê- jô, bê- jô, bê- ma lon- don.
 Ee- nie, mee- nie, dis- a- pee- nie!
 Bel- la- ma se gas- sie sit op Doe- me- la se ein- de.
 E- du- ca- ted, li- be- ra- ted: you're the one for mee- nie!

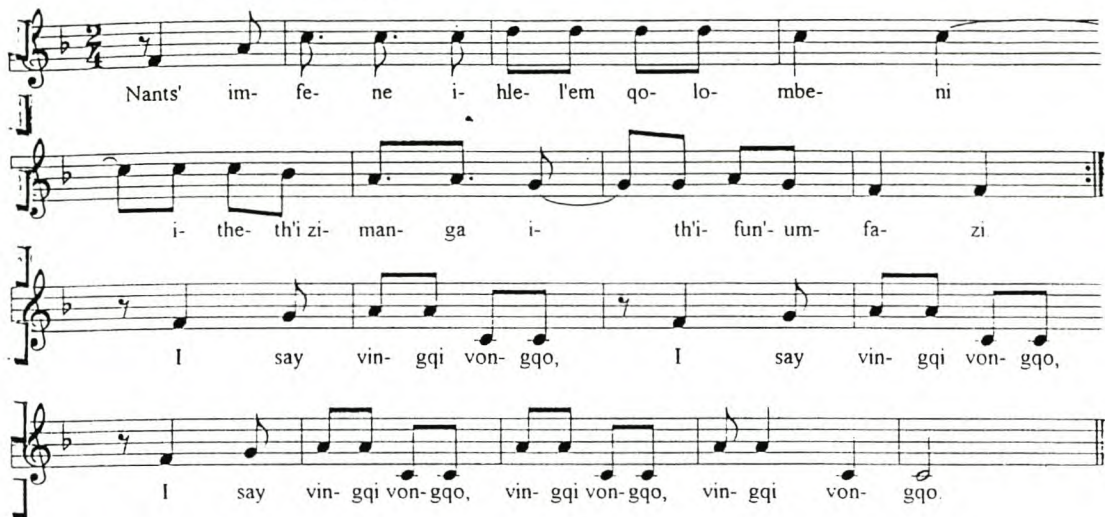
(Opstelling: Spelers sit in 'n kring, elkeen met 'n klippie voor hom/haar.

Terwyl die liedjie gesing word, sit elke speler sy klippie, op die eerste maatslag, voor die speler aan die regterkant; hy /sy herhaal die aksie met die nuwe klippie wat nou voor hom/haar lê; so word die klippies al in die rondte om gestuur. Die liedjie word elke keer vinniger herhaal. Die een wat uit raak en/of twee klippies op 'n slag voor hom/haar het, val uit.)

Van Dyk (1997)

Nants'imfene
Ihle'emqolombeni
Itheth'izimanga
Ith'ifun'umfazi
I say vingqi vongqo (5x)

Hier is 'n bobbejaan
Hy sit in die grot
Hy praat snaakse goed
Hy sê hy soek 'n vrou



Waar geleer/gesing: As klein kind gespeel.

Funksie/Gebruik: Sangspeletjie; kring met middelman (bobbejaan)

Opmerking: Impliseer majeur toonleer wat onvoltooid op die dominant noot eindig.

Van Dyk (1993)



Simon het 'n diamant



Die kinderliedjie is gebruik in 'n kringspeletjie — amper soos die speletjie — „vroteier”. Simon sit in die middel van die kring terwyl iemand met 'n „sydoek” buite om die kring hardloop. Hy laat val die „sydoek” agter iemand se rug, en as dié dit nie betyds agterkom nie, is hy weer Simon. Die woorde „die linte waai, die skoene kraak” gee 'n baie raak beskrywing van die spelers wat aan die buitekant van die kring hardloop.

Opgeteken by Mev. Bettie du Toit, Haakdoringfontein, Pretoria, soos sy dit onthou uit haar kinderjare in die distrik Heidelberg, K.P.

Lambrecht (1975: 24)

I- mpu- ku- ne- ka ti zi- ya- wa- le- qa- na
 I- mpu- ku- ne- ka ti zi- ya- wa- le- qa- na Zi- thi
 nyawu nyawu Zi- thi nyawu nyawu nyawu Zi- thi
 nyawu nyawu Zi- thi nyawu nyawu nyawu.

Waar geleer/gesing: As kind gespeel

Funksie/Gebruik: Sangspeletjie

Van Dyk (1998)

Xhosa

Maak oop die kring- e-ling, maak wy- er oop die kring. Maak oop die
 Vu- la- n' i- ringi, i- ringi, i ring ma- nto- mba- zan'. Vu- la- n' i-
 kring- e- ling, maak wy- er oop die kring. *Pas- op vir
 ringi, i ringi, i- ring ma- nto- mba- zan'. E- si si-
 An- tjie So- mers, An- tjie So- mers, sy wil vir jou vang. Pa- sop vir
 shu- ma- ne se- ndo- da- na si- that' um- fa- zi wam. E- si si-
 An- tjie So- mers, An- tjie So- mers, sy wil vir jou vang.
 (Bit- ter- boe- la)
 shu- ma- ne se- ndo- da- na si- that' um- fa- zi wam.

Uit: Songs sung by South African Children (Grassroots Educare Trust)

*Pasop Laventelhaan

(Maat 1 - 4: Spelers staan in "toe" sirkel en gee ag klein sprongetjies agteruit op die maatslag.

Maat 5 & 6: Vorm pare, hak arm van speelmaat en dans al in die rondte.

Maat 7 & 8: Dans om in die teenoorgestelde rigting.)

Grassroots (1990: 12)



1. Les Mes-sieurs font comm' ça; Et puis en-core comm' ça.
2. Et les dames font comm' ça; Et puis en-core comm' ça.
3. Les sol-dats font comm' ça; Et puis en-core comm' ça.

, die brug by Stellenbosch



Tit: Sing en Speel van Philip McLachlan (Nasou)

* Change to appropriate names of towns

(Opstelling: In 'n kring.

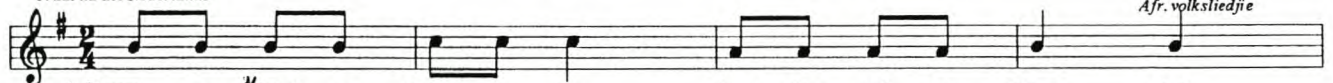
Refrein: Spelers stap/huppel om die kring.

Vers 1 - 3: Die spelers staan stil en buig op die woorde "buig so" en "kyk so" in die karakter van menere, nooiëntjies en soldate.)



So is ons maniere

Trad. na die Nederlands



(Opstelling: 'n hande-vashou kring met een speler in die middel.

Tydens die sing van die eerste frase huppel die spelers regsom, tydens die tweede frase linksom. By die refrein gaan hulle staan en boots na wat die middelspeler wys. By die laaste twee mate kies die middelspeler 'n nuwe middelspeler.)

* Change to appropriate conditions.

Ding Dong Dell

Nigerian singing game

Ding Ram, dong tam, dell, tam, ding Ram, dong tam, dell, tam. Die Pus-kat is in the well dam, Die Pus-kat is in the well dam, Who put her in, Wie het haar in-ge-gooi, Lit-tle John-ny Green, Pie-ter-tjie ny du Toit, Who pulled her out, Wie het haar uit-ge-haal, Lit-tle Tom-my Stout, Jan-ne-tjie de Waal.

1. Antiphonal singing game for two groups A & B

2. Players all seated or standing in a circle. On the beat they pass around an object (e.g. stick). The player that has the object on the last beat of the song is out and has to sit in the middle of the circle. The game is repeated until only one player is left.

So dans ons almal in 'n kring

Na Pieter W. Grobbelaar

1. So dans ons al-mal in 'n kring, in 'n kring, in 'n kring. So
2. So moet ons al-mal ha-re kam, ha-re kam, ha-re kam. So
3. So moet ons al-mal han-de was, han-de was, han-de was. So
4. So trek ons al-mal kle-re aan, kle-re aan, kle-re aan. So
5. So stap ons al-mal na die skool, na die skool, na die skool. So
6. So eet ons al-mal grow-we brood, grow-we brood, grow-we brood. So
7. So skaats ons al-mal in die pad, in die pad, in die pad.

1. dans ons al-mal in 'n kring, el-ke Sa-ter-dag-mô-re.
2. moet ons al-mal ha-re kam, el-ke Son-dag-mô-re.
3. moet ons al-mal han-de was, el-ke Maan-dag-mô-re.
4. trek ons al-mal kle-re aan, el-ke Dins-dag-mô-re.
5. stap ons al-mal na die skool, el-ke Woens-dag-mô-re.
6. eet ons al-mal grow-we brood, el-ke Don-der-dag-mô-re.
7. skaats ons al-mal in die pad, el-ke Vry-dag-mô-re.

(Opstelling: Spelers staan in 'n kring.

Vers 1: Hou hande vas en huppel regsom in die kring tot maat 4; en dan linksom tot die einde.

Vers 2 - 4: Staan stil, los die hande en voer die aksies uit.

Vers 5: Stap eers regsom in die kring tot maat 4 en dan linksom.

Vers 6: Voer aksies uit.

Vers 7: Maak skaatsbewegings, eers regsom tot maat 4 en dan linksom.)

Here we go round the Mulberry bush (3x)

On a cold and frosty morning (Every Saturday morning)

This is the way we wash our hands
Every Sunday morning

This is the way we wash our clothes
Every Monday motning

This is the way we go to school
Every Tuesday morning.

This is the way we comb our hair (brush our teeth, etc)



I'm sing - ing in the rain, just sing-ing in the...



Verse 1

1. I'm singing in the rain just singing in the ...
Leader: Stop ... thumbs up
2. A-tutta-ta, a-tutta-ta, a-tutta-ta-ta x 2



Verse 2

1. I'm singing etc
Leader: Stop ... thumbs up, arms out
2. A-tutta-ta etc



Verse 3

1. I'm singing etc
Leader: Stop ... thumbs up, arms out, knees together
2. A-tutta-ta etc



Verse 4

1. I'm singing etc
Leader: Stop ... thumbs up, arms out, knees together, toes together
2. A-tutta-ta etc



Verse 5

1. I'm singing etc
Leader: Stop ... thumbs up, arms out, knees together, toes together, bums out
2. A-tutta-ta etc



Verse 6

1. I'm singing etc
Leader: Stop ... thumbs up, arms out, knees together, toes together, bums out, chest out
2. A-tutta-ta etc



Verse 7

1. I'm singing etc
Leader: Stop ... thumbs up, arms out, knees together, toes together, bums out, chest out, tongues out
2. A-tutta-ta etc

Translations

Afrikaans

Vers 1

1. Ek sing in die reën, sing net in die reën
Leier: Stop ... duime op
2. A-tutta-ta, a-tutta-ta, a-tutta-ta-ta x 2

Vers 2

1. Ek sing ens
Leier: Stop ... duime op, arms uitgestrek
2. A-tutta-ta ens

Vers 3

1. Ek sing ens
Leier: Stop ... duime op, arms uitgestrek, knieë bymekaar
2. A-tutta-ta ens

Vers 4

1. Ek sing ens
Leier: Stop ... duime op, arms uitgestrek, knieë bymekaar, tone bymekaar
2. A-tutta-ta ens

Vers 5

1. Ek sing ens
Leier: Stop ... duime op, arms uitgestrek, knieë bymekaar, tone bymekaar, sitvlakke uit
2. A-tutta-ta ens

Vers 6

1. Ek sing ens
Leier: Stop ... duime op, arms uitgestrek, knieë bymekaar, tone bymekaar, sit vlakke uit, borse uit
2. A-tutta-ta ens

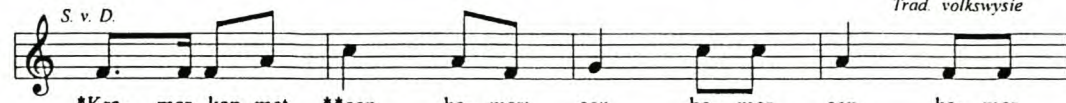


A tut-ta-ta, a-tutta-ta...




Maatslag / Beat

S. v. D. *Trad. volkswysie*



*Kra- mer kap met **een ha- mer; een ha- mer, een ha- mer.
 *John- ny taps with **one ham- mer, one ham- mer, one ham- mer.



Kra- mer kap met een ha- mer, dan kap hy met twee.
 Laaste keer: Kra- mer kap met vyf ha- mers, kap en nou's hy klaar!
 John- ny taps with one ham- mer, then he taps with two.
 (John- ny taps with five ham- mers, then he goes on strike!)

(*vervang met spelers se name; **vervang met die volgende getal)

1a. Klein kind: Gebruik as kloprym of bonser

(1. Maak kapbewegings op die maatslag terwyl die liedjie gesing word of speel op slaginstrumente.

Voeg 'n ekstra "hamer" aan die einde van elke vers by: bv. een vuist [een hamer], twee vuiste [twee hamers], een voet [drie hamers], twee voete [vier hamers], kop [vyf hamers], om op die maatslag te kap.

2. Gehoorspeletjie: Spelers sit in 'n kring met 'n geblinddoekte middelman. Sing die lied van die laaste versie terug na die eerste vers, terwyl eers op vyf verskillende slaginstrumente gespeel word; dan op vier, op drie, ens. Die middelman moet elke keer raai watter instrument weggelaat is; elke keer 'n ander middelman.)

Birkenshaw (1982: 96)


Can you use the screw-driver, screw-driver, screw-driver
 Can you use the screw-driver round and round

Can you use the hand-drill, hand-drill, hand-drill
 Can you use the hand-drill to make a hole.

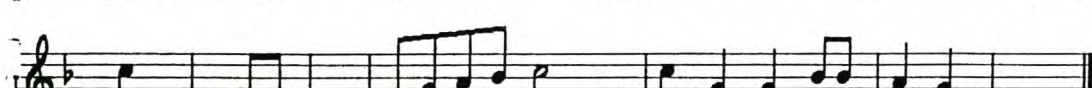


Jan Fiskaal

Afr. Stefné van Dyk *Engelse volksliedjie*



1. Jan- Fi- skaal wik- kel een, wik- kel spik- kel *op my been. Met 'n
 This old man, he played one. He played nick nack on my drum. With a



wik- kel spik-kel-wik, gee die hond sy been. Jan Fi- skaal wie-lie wa- lie heen.
 nick nack pad-dy-whack, give a dog a bone; this old man came rol- ling home.

(Aksies: eerste musiekmaat: hande in die sye; tweede maat: wikkel lyf; derde en vierde maat: tik op been; vyfde en sesde maat: strek hande borshoogte uit met palms na vore en wuif heen en weer op maat van die musiek - op die woord "been" gee die speler vir "die hond sy been" aan; sewende maat: hande in die sye; en agste maat: maak vorentoe rolbewegings met albei hande.)

Vers 2: Herhaal met "wikkel twee" in tweede maat en "by die see" in vierde maat (golfbewegings met hand)

Vers 3: "wikkel drie" en "op my knie" (tik op knie)

Vers 4: "wikkel vier" en "kyk wie's hier" (tuur met hand bokant oë)

Vers 5: "wikkel vyf" en "met sy lyf" (wikkel met lyf)

Vers 6: "wikkel ses" en "met sy les (hou hande saam soos 'n oop boek)

Vers 7: "wikkel sewe" en "tot ek bewe" (laat lyf bewe)

Vers 8: "wikkel ag" en "tot ek lag" (glimlag)

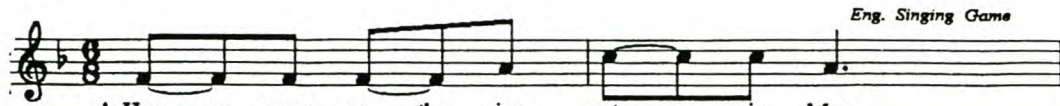
Vers 9: "wikkel nege" en "dis 'n sege" (gooi arms in die lug)

Vers 10: "wikkel tien" en "laaste sien" (wuif totsiens).

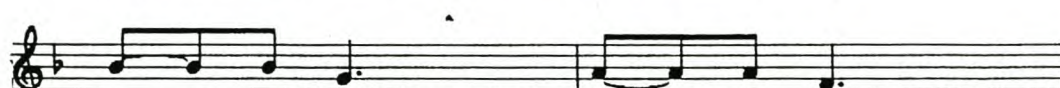
Van Dyk (1997)

Ry speletjie


Eng. Singing Game



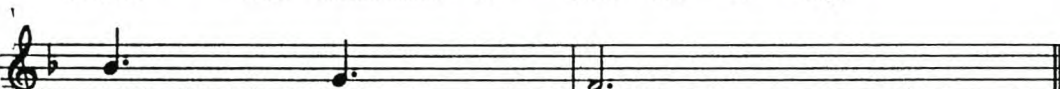
1. Here we come ga- the- ring nuts in May,
 2. Whom will you gath- er for nuts in May,
 3. We'll gath- er for nuts in May,
 4. Whom will we send to fetch her/him a- way,
 5. We'll send to fetch her/him a- way,



1 - 3. nuts in May, nuts in May.
 4. fetch her/him a- way, fetch her/him a- way?
 5. fetch her/him a- way, fetch her/him a- way.



1. Here we come ga- the- ring nuts in May,
 2. Whom will you gath- er for nuts in May?
 3. We'll gath- er for nuts in May.
 4. Whom will you send to fetch her a- way?
 5. We'll send to fetch her a- way.



1 - 5. one, two, three.

Brugspeletjie (t)

Eng. Sangspeletjie



1. Lon- don Bridge is fal- ling down, fal- ling down, fal- ling down.
 2. Build it up with iron and steel, iron and steel, iron and steel.
 3. Iron and steel will bent and bow, bent and bow, bent and bow.
 4. Build it up with clay and water, clay and water, clay and water.



1. Lon- don Bridge is fal- ling down. My fair La- dy.
 2. Build it up with iron and steel.
 3. Iron and steel will bend and bow.
 4. Build it up with clay and water. etc.

Klein kind: Bons op skoot; by "falling down" maak asof jy diekind laat val



London Bridge



Lon - don Bridge is fall - ing down, fall - ing down, fall - ing down;
 One and one and one and one, one and one, one and one;



Lon - don Bridge is fall - ing down, My fair la - dy.
 One and one and one and one, One one one and dot.

2. What has this poor prisoner done?
3. Stole my watch and lost my key.
4. Off to prison you must go.

☆ Skipping rhymes.



What's your name?
Johnny Maclean.
Where do you live?
Down the lane.
What's your shop?
Lollypop.
What's your number?
Cucumber.

What's your name?
Mary Jane.
Where do you live?
Cabbage Lane.
What's your number?
Rain and thunder.
What address?
Watercress.

The wood was dark
The grass was green,
Up comes Sally
With a tambourine.
Alpaca frock,
New scarf-shawl,
White straw bonnet
And a pink parasol.

I went to the river
No ship to get across.
I paid ten shillings
For an old blind horse.
I up on his back
And off in a crack,
Sally, tell my mother
I shall never come back.



Emerson & Price (1993: 131)

Wat is jou naam?

Use Paauw na die Engels (Amerikaanse rymple)



Bobbejaan, waar kom jy vandaan?

Tenle Holloway

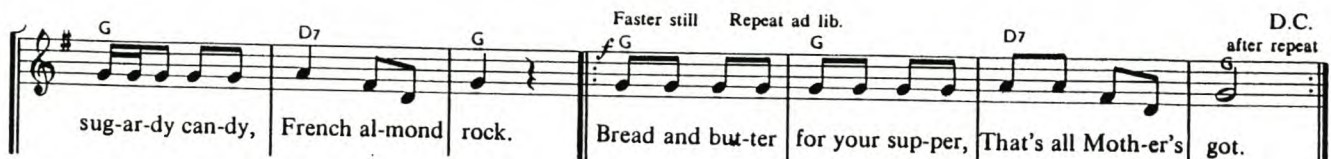
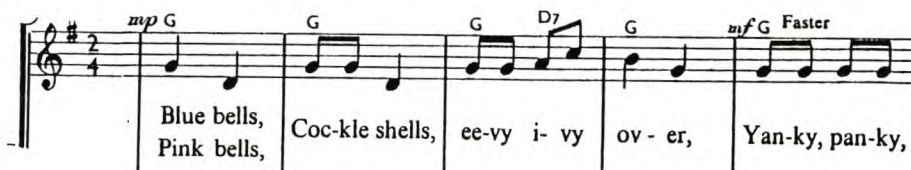


1. Opstelling: In pare. Klappatroon [op die maatslag]: Klap handpalms op die skoot, klap die hande saam, klap handpalms vertikaal teen maat s'n, klap die hande saam. [(S)koot, (K)lap, (B)eide, (K)lap.]
2. Spraakpatroon [volgens frases]: Laat een speler die vrae vra, en die ander speler antwoord.
3. Instrumentaal: Speel die ritme van die vrae saam op een soort slaginstrumente, bv. ritnestokkies; en die ritme van die antwoorde saam op 'n ander soort, bv. tamboeryne.
4. Ook gebruik as touspringryme.)

BLUEBELLS, COCKLE SHELLS

(Skipping Game)

British



A Skipping Game

Mendoza (1970a: 4)

The child who is skipping thinks of a colour. The one who guesses it, takes the next turn at skipping. Repeat ad lib. with the new colour.



Klap- & lyfslagwerklidjies



Heidelelemoen

Na trad. Afr. rympties

Eng. volkswysie

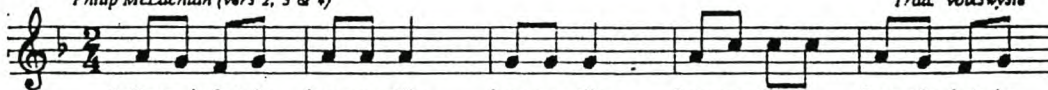


1. Hei- de-le-moen, groen waat-le-moen; hei- de-le-moe-ne-koen, eet pam-poen.
 2. Kal- koen-tjie- sop, kal-koen- tjie- sop, kal- koen-tjie-sop in die pot Hou dit dop.
 3. Jan Pam- poen sit op sy skoen was sy ge-sig met suur-le-moen
- Pease pud-ding hot, pease pud-ding cold. Pease pud-ding in the pot, nine days old.

Klein kind: Gebruik as klopprym
Sannie het 'n lammetjie

Philip McLachlan (vers 2, 3 & 4)

Trad. volkswysie



1. San- nie het 'n lam- me- tjie, lam-me- tjie, lam-me- tjie, San- nie het 'n
 2. San- nie gee die var- kies kos, var- kies kos, var- kies kos. San- nie gee die
 3. trap toe in die mod- der- plas, mod- der- plas, mod- der- plas, hy trap toe in die
 4. San- nie het hom af- ge- was, af- ge- was, af- ge- was, maar San- nie het hom
- Ma- ry had a lit- tle lamb, lit- tle lamb, lit- tle lamb Ma- ry had a



1. lam-me- tjie, sy wol is wit soos melk.
 2. var- kies kos, die lam- me- tjie loop saam.
 3. mod- der- plas en kyk hoe lyk hy nou.
 4. af- ge- was met gras- sies vol van lit- tle lamb it's fleece was white as snow.
3. Hy
4. Maar
dou.

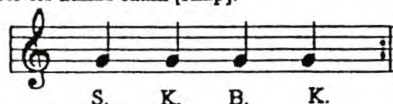
M: FAX - Sangbundel, 1979

Klein kind: Gebruik as bonser of dansliedjie

(Opstelling: Twee spelers staan of sit teenoor mekaar.

Klappatroon: Klap op eie skoot [Skoot], klap eie hande saam [Klap], klap die handpalms teen die maat se handpalms [Beide], klap weer eie hande saam [Klap].

Die patroon word op die maatslag geklap:



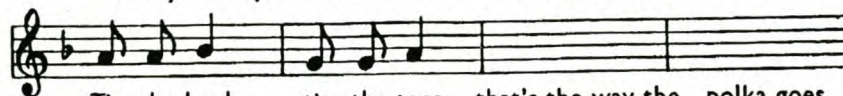
S. K. B. K.

Variasie: Die speler klap met hande oorkruis op eie skoot, klap eie hande saam, klap teen handpalms van maat, klap eie hande saam.)

30 Make your own tune for the last two bars.



Dolly, Dolly, dance with me, step it light-ly one, two, three,



Tip the heel, tip the toes, that's the way the polka goes.

McLachlan (C.S.A.)

Tapping rhyme

Afr. Stefné van Dyk *Eng. volksliedjie*

Bak en brou, som-mer gou! Bak-ker man.
 Pat a cake, pat a cake, ba-ker's man.
 Bak tog 'n koe-kie as jy kan!
 Bake me a cake as fast as you can!
 Rol uit en druk uit en vo-orm 'n **B". Dan
 Pat it and prick it and mark with a B and
 kan ons dié e- ne vir **ba- ba- tjie gee!
 put it in the o- ven for ba- by and me.

(Maat 1-4: Tik liggies die ritme of polsslag op kind se hand.

Maat 5: Doen aksies op kind se hand; rol en druk.

Maat 6: Teken "B" op kind se hand.

Maat 7-8: Hardloop met vingers teen lyfie op en "woerts" in die mond.)

*Vervang met eerste letter van kind se naam.

**Vervang met kind se naam.

Van Dyk (1997)

Traditional

Ms John-son had a ba-by, the ba-by's name was Tom. She
 put him in the wa-ter to see if he could swim.

Song

Ms Johnson had a baby
 The baby's name was Tom
 She put him in the water
 To see if he could swim
 He drank up all the water
 He ate up all the soap
 Ms Johnson's baby nearly died
 With bubbles in his throat
 The mother called the doctor
 The doctor called the nurse
 The nurse called the lady
 In a yellow mini skirt





One, two,
Buckle my shoe:

Three, four,
Knock at the door:

Five, six,
Pick up sticks:

Seven, eight,
Lay them straight:

Nine, ten,
A big fat hen;



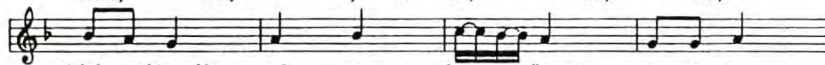
Een, twee, my skoën gee mee

Il P du Plezits & trad. AP.

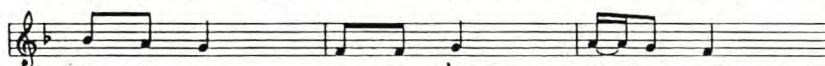
Engelse volksbedjle



1. Een, twee, my skoën gee mee; drie, vier,
2. Een, twee, by die see, drie, vier,



1. kyk wie's hier, vyf, ses, hen op die nes; se-we, ag,
2. gras en wier, vyf, ses, gaf-fel en mes, se-we, ag,



1. bie-tjie wag; ne-ge, tien hout-jie ge-sien (geld verdien)
2. maan en nag, ne-ge, tien, als ge-sien

Uit: 101 Rympies (Human & Rousseau)

(Rympie kan gebruik word om mee te tel of as 'n vingerspeletjie.)



1 2, 3, 4,
Mary at the kitchen door.
5, 6, 7, 8,
Counting cherries off a plate.



Emerson & Price (1993: 171)



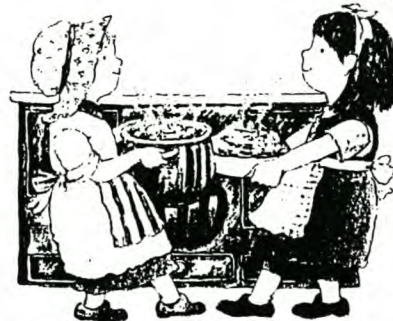
Eleven, twelve,
Dig and delve:

Thirteen, fourteen,
Maids a-courting:

Fifteen, sixteen,
Maids in the kitchen:

Seventeen, eighteen,
Maids in waiting:

Nineteen, twenty,
My plate's empty.



Emerson & Price (1993: 172)



Emerson & Price (1993: 171)

One two, three, four, five,
Once I caught a fish alive,
Six, seven, eight, nine, ten,
Then I threw it back again.
Why did you let it go?
Because it bit my finger so.
Which finger did it bite?
This little finger on the right.

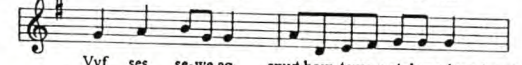
Een, twee, drie en vier

Philip de Vos

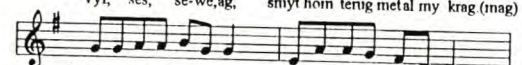
Engelse volksbedjle



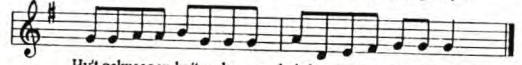
Een, twee, drie en vier, vang 'n vis uit die ri-vier.



Vyf, ses, se-we, ag, smyt hom terug metal my krag (mag)



Waar-om is hy terug-ge-smyt? Want hy het my seer ge-byt.



Hy't geknaagen hy't ge-kou en kyk hoe lyk my vin-ger nou!

Uit: Beste Rympies vir Kleuters (Human & Rousseau)



Vyf kabouters

Stefné van Dyk *Tradisioneel*



Vyf ka- bou- ters rin- kin- kink op en af.
Five brown ted- dies sit- ting on a wall.

Vyf ka- bou- ters rin- kin- kink op en af. En toe
Five brown ted- dies sit- ting on a wall. And if

een ka- bou- ter ka- boems kar- nal- lie af, is daar
one brown ted- dy, should acc- i- dent- ally fall, there'd be

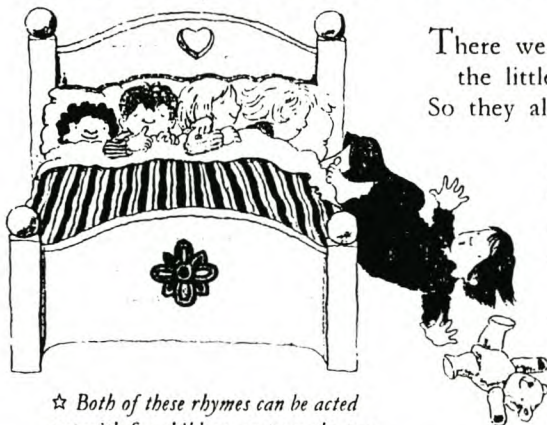
vier ka- bou- ters wat rin- kin- kink op en af.
four brown ted- dies sit- ting on a wall.

1. Vir klein kind: Gebruik as kloprym of bonser
2. Ook met vyf speelgoed of kinders: laat speelgoed een vir een van rak afval, of kinders só in kringspel laat platval.)

Emerson (1991: 27)



FIVE IN THE BED



There were five in the bed and
the little one said: Roll over! Roll over!
So they all rolled over and one fell out.

Other verses

There were four in the bed *etc.*
There were three in the bed *etc.*
There were two in the bed *etc.*

There was one in the bed and
that little one said:

Spoken, not sung:

Good, now I've got the bed
to myself, I'm going to
stretch and stretch and stretch!

☆ Both of these rhymes can be acted
out with five children, or toys; the toys
can be knocked in turn off a shelf, which will
strike young children as enormously comical.



There were five in the bed and the lit-tle one said: Roll o - ver! Roll

o - ver! So they all rolled o - ver and one fell out.

Emerson (1991: 26)

Eentjie beentjie



Uit: FAK-sangbundel 1979.

Klein kind: Gebruik as kloprym op voetsole

(Vingervuittelrympie: Op "ses" verdwyn eers een vinger en by die herhaling nog 'n vinger, totdat al die vingers in 'n vuus wegkruip.)

38. JAN GALIENA HOENDERDIEF: Afrikaans chant

My pa het 'n huis gebou
In die huis was 'n kamer
In die kamer was 'n kas
In die kas was 'n brief
In die brief ... staan

Jan Galiena hoenderdief !

Translations

English


My father built a house
In the house was a room
In the room was a cupboard
In cupboard was a letter
In the letter ... was written
Jan Galiena, chicken-thief

Xhosa

Utata wakha indlu
Endlwini kwakukho igumbi
Egumbini kwakukho ibhokisi
Ebhokisini kwakukho incwadi
Encwadini yayingu Jan Galiena
Isela leenkuku

Vinkel en koljander

*Ned. volksliedjie
Kleuterdreun*



Vin- kel en kol- jan- der, die een is nes die an- der.

1. Hoedjie van pa- pier, tie- re- lie- re- lier.
 2. Rol- le- tjie ka- toen, so moet jy ook doen.
 3. Kool- tjie, kool- tjie vuur, tu- re- lu- re- huur.
 4. Me- ters spier- wit- lin- ne, bly jy lie- wer bin- nel!
 5. Stuk- kie mos- be- skuit, my lied- jie is nou uit!

Uit: *Liewe Loeloe van Dalina Heese & Stefné van Dyk (Juta)*

- 1a. Klein kind: Gebruik die eerste deel as bonser, vat kind se hande vas en klap die spreekdeel
- (1. Die spelers staan in twee rye langs mekaar en hou die maat langs hul se hande oorkruis vas, terwyl elkeen steeds vorentoe bly kyk. Die spelers stap vorentoe op maat van die musiek. By die einde van die eerste versie in "Vinkel en koljander" draai die spelers beide na binne om tot hulle in die teenoorgestelde rigting kyk. Die spel gaan dan in die teenoorgestelde rigting voort.
2. Variasie: Die speler aan die regterkant, bly stil staan [i. p. v. omdraai] terwyl die speler aan die linkerkant voor sy stilstaande maat verby swaai om aan die regterkant te eindig. Dan gaan die spel in dieselfde rigting voort.


Na Langelaar (1979: nr.93)



Aljander so deur die bos

Trad. Afr.

Afr. sangspelletjie



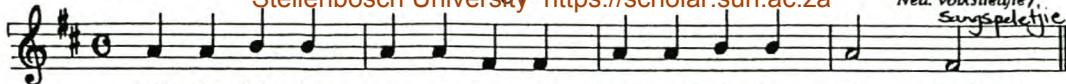
*Al- jan- der, al- jan- der so deur die bos. My
 pap- pa en mam- ma kook lek- ker kos. My
 boe- tie ver- stik aan 'n drui- we- tros. Die
 laas- te een se kop is afl

*of Koljander

(Opstelling: Spelers staan in 'n lang ry, met twee spelers wat 'n handbrug vorm, aan die bopunt van die ry.

Die twee handbrug spelers word vooraf deur bv. 'n uittelrympie gekies. Hierdie twee spelers besluit dan onder mekaar op twee kontrasterende onderwerpe [bv. rooi en groen / silwer en goud / kabouter en feeltjie / son en maan, appel en peer, ens.]. Gedurende die sing van die liedjie stap die spelers onderdeur die "brug". Op die woord "af" sak die handbrug af en vang die speler wat op daardie oomblik onderdeur die brug loop. Hierdie speler word dan eenkant toe geneem om te kies tussen die twee opsies; die speler moet dan gaan staan agter die speler wie se opsie hy gekies het. Die speltjie word voortgesit totdat al die ryspelers "gevang" is. Hierna word daar "tougetrek": al die spelers wat agter een van die handbrug spelers staan, vat mekaar om die lyf, terwyl die twee brugspelers hande vat. So word bepaal wie die wenner is.)





Hol- der bol- der om en om, die boom raak al hoe dik- ker/dunner.
 (Rond-om- ta- lie om en om, die boom raak al hoe dik- ker/dunner.)
 Round and round the pole like so, e- ver thick- er/thinner as we go!
 tree

(Die spelers staan in 'n ry en hou hande vas. Die eerste speler in die ry bly doodstil staan, terwyl die ander spelers rondom die eerste speler draai/opwen en so die "boom" al hoe dikker maak. As al die spelers rondom die eerste speler "gedraai" is, word die woord "dikker" vervang met "dunner" en "wen" die ry spelers weer af, totdat almal terug is by hulle oorspronklike plekke.)

Na Langelaar (1979: nr.3)



Môre gaan my suster trou

Sangspeletjies

Ryspeletjies



Trad. Afr.

Trad. wryie

| | | |
|--|------------------|---------------------|
| 1. Mô- re gaan my sus- ter trou, | sus- ter trou, | sus- ter trou. |
| 2. Mag ons na die brui- lof kom, | brui- lof kom, | brui- lof kom? |
| 3. Jul- le is te mor- sig, te | mor- sig, te | mor- sig. |
| 4. Jul- le is nog mor- si- ger, | mor- si- ger, | mor- si- ger. |
| 5. Jul- le is die mor- sig- ste, | mor- sig- ste, | mor- sig- ste. |
| 6. Vir wie wil jul- le oor- trek, | oor- trek, | oor- trek. Vir |
| 7. Ons wil vir hê, | hê, | hê. |
| 8. En ons wil vir hê, | hê, | hê. En |
| 9. Ons het ge- wen, | ge- wen, | ge- wen. |
| 10. En ons is goei- e ver- loor- ders, | ver- loor- ders, | ver- loor- ders. En |



| | |
|-------------------------------------|------------------|
| 1. Mô- re gaan my sus- ter trou. | Een, twee, drie. |
| 2. Mag ons na die brui- lof kom? | Een, twee, drie. |
| 3. Jul- le is te mor- sig. | Een, twee, drie. |
| 4. Jul- le is nog mor- si- ger. | Een, twee, drie. |
| 5. Jul- le is die mor- sig- ste. | Een, twee, drie. |
| 6. wie wil jul- le oor- trek? | Een, twee, drie. |
| 7. Ons wil vir hê. | Een, twee, drie. |
| 8. ons wil vir hê. | Een, twee, drie. |
| 9. Ons het ge- wen. | Een, twee, drie. |
| 10. ons is goei- e ver- loor- ders. | Een, twee, drie. |

Uit: *Liewe Loeloe* van Dalina Heese & Stefne van Dyk (Juta)

(Opstelling: Spelers hou hande vas in twee rye [A & B] sowat 3 meter van mekaar. Die rye kyk na mekaar.
 Vers 1: Ry A bly staan terwyl ry B na hulle toe huppel [voorfrase / eerste reël] en terug [nafrase / tweede reël].
 Vers 2: Ry B staan stil terwyl ry A na hulle huppel en terug.
 Vers 3: Ry B draai hul rûe op ry A, los hul hande en swaai hul arms heen en weer langs hul sye op die maatslag.
 Vers 4: Ry A herhaal vers 3 se aksies. Vers 5: Herhaal vers 3 se aksies.
 Vers 6: Soos vers 2. Vers 7: Soos vers 1.
 Vers 8: Soos vers 2. Nou probeer die twee genomineerde spelers mekaar oortrek; die een wat oorgetrek word, moet by die opposisie ry aansluit. Herhaal die spel 'n paar keer. Die ry met die meeste spelers is die wenner en sing vers 9 terwyl hulle vorentoe huppel; die verloor ry staan stil en klap hande op maat van die musiek.
 Vers 10 herhaal hierdie aksie met die verloor ry.)

Heese & Van Dyk (1996: 10-11)



Five little monkeys walked
along the shore.



One went a sailing.



Then there were four.



Four little monkeys
climbed up a tree.
One tumbled down.



Then there were three.



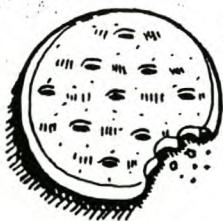
Three little monkeys found
a pot of glue.

Emerson & Price (1993: 177)



**My mother, your mother
live across the street.
Every night they have a fight
and this is what they say,
'lcky bicky, soda cracker
lcky bicky boo.
lcky bicky, soda cracker
Out goes you!'**

Cock & Wood (1995: 13)



One got stuck in it.



Then there were two.



Two little monkeys found
a currant bun.



One ran away with it.



Then there was one.



One little monkey
and his little wife.
Lived in a banana tree
for the rest of his life.

Tinker,
Tailor,
Soldier,
Sailor,
Richman,
Poorman,
Beggarmen,
Thief.

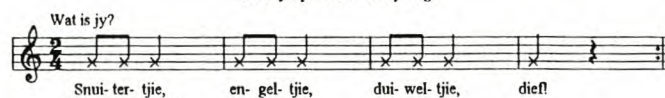
Lady,
Baby,
Gipsey,
Queen.
This year,
Next year,
Sometime,
Never.



One for sorrow, two for joy,
Three for a girl, four for a boy,
Five for silver, six for gold,
Seven for a secret ne'er to be told.

Emerson & Price (1993: 182)

Uitlethrymples vir touspring:



Uit Tradisionele Afr. Kinderspel van Susanna D Meyer (MA-tesis).

(1. Die touspringer(s) spring terwyl die uitlethrympie opgesê word. Die eerste rymple word gesing tot dat die speler 'n fout maak. Die woord waarop die speler 'n fout maak, beantwoord die vraag. Dan word die twee- de rymple opgesê en gesing, ens.

2. Of uitlethrympie)

Die Alfabet

Trad. volkslied

A B C D E F G H I J K L M N O P

Q R S T U V W X Y en Z.

Ses-en-twin-tig let-ters net, dis die he-le al-fa-bet.
 This we call the al-pha-bet which we ne-ver must for-get.
 (ons)
 Alt. S. v. D.

Die vyf vokale

Xhosa leerliedjie

Voorsanger Almal Voorsanger Almal

Ons leer: Daar is vyf vo-ka-le. Ma-ninz' a-ma-ga-ma ka-a. Ons leer: Daar is Ma-ninz' a-ma-

vyf vo-ka-le. Ons leer: Daar is vyf vo-ka-le. Dit is ga-ma ka-a. Ma-ninz' a-ma-ga-ma ka-a. A-thi

A, E, I, O, U. Daar is vyf vo-a-ma-ga-ma

ka-le. Ons leer: Daar is vyf vo-ka-le. Ons leer: ka-a. Ma-ninz' a-ma-ga-ma ka-a. Ma-ninz'

Daar is vyf vo-ka-le. Dit is A, E, I, O, U. a-ma-ga-ma ka-a. A-thi A, E, I, O, U.

My Father is a Garbage Man

Anonymous

My father is a garbage man—pheew.
 My mother is a baker—pheew, yum yum.
 My sister is a plumber
 —pheew, yum yum, glug glug.
 My brother is a cowboy
 —pheew, yum yum, glug glug, bang bang.
 My baby is a crybaby *tjankbalie*
 —pheew, yum yum, glug glug, bang bang,
 whaaaaaaaaa!

Birkenshaw (1982: 52)

Kettingrym

Trad. Eng. Afr. Stefné van Dyk

My pa is 'n rommelman - jiggié! / my father is a garbage man - pheew!
 My ma is 'n bakker - jiggié, yum yum! / My mother is a baker - pheew, yum yum!
 My suster is 'n loodgieter - jiggié, yum yum, glug glug glug / My sister is a plumber - pheew, yum yum, glug glug
 My broer is 'n jagter - jiggié, yum yum, glug glug glug, boem boem! / My brother is a cowboy -, bang bang
 My baba is 'n tjankbalie - jiggié, yum..., glug..., boem..., wê, wê wêêêêê! / My baby is a crybaby -, whaaa'

1. Gebruik as bonser.
2. Vinger- of tonespeletjie

De oude man

Trad. Afr. na die Ned. Ned. volksliedjie

1-5. Hier kom de ou- de man, de ou- de man.

Hat hy ook 'n keil op? Ja, hy hat 'n keil op en

Koda
 doer gaat de ou- de man, de ou- de man.

Hat hy ook 'n krullebol? Ja hy had 'n krullebol met 'n keil daarop en

Hat hy ook 'n voorhoof? Ja hy had 'n voorhoof met 'n krullebol met 'n keil daarop, ens.

Hat hy ook 'n uitkyk?

Hat hy ook 'n uitsnuit?

Hat hy ook 'n inne-eet?

Hat hy ook 'n kinnebak?

Hat hy ook 'n gorrelgat?

Hat hy ook 'n grote bos?

Hat hy ook 'n bierpens?

Hat hy ook 'n horrelpoot? Ja hy had 'n horrelpoot met 'n bierpens, met 'n grote bors, met 'n gorrelgat, met 'n kinnebak, met 'n inne-eet, met 'n uitsnuit, met 'n uitkyk, met 'n voorhoof, met 'n krullebol met 'n keil daarop en doer gaat de oude man, de oude man.

Masifane nengcongolo

Siwe, siwuke, siwe, siwuke,
Siwe, siwuke, somelele.



Ma - si - fa - ne ne ngo - ngo - lo Si - khu -
le na - thi si - ge - ge - she - ke Si - we
si - wa - ke si - we si - vu - tē si - we
Si - vu - ke so - me - le - le.

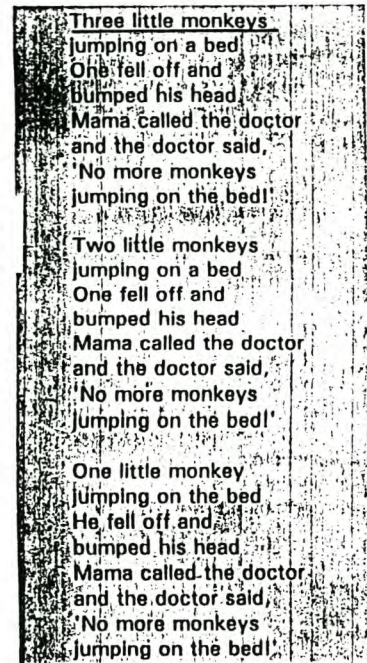
(Let us grow to be like the reeds, tall and standing firm, yielding and falling with the wind, we become strong.)

stein (1990: 51)

Ned volksliedjie



Al- tyd is die lui- aard siek: Dwars- deur die week, maar Son- dag niet!
(va- bond)
Son- dag stap hy na die kerk Boe- ta, in die week kan hy nie werk!
Al- tyd is die lui- aard siek: Dwars- deur die week, maar Son- dag niet!
(va- bond)



Three little monkeys
jumping on a bed
One fell off and
bumped his head
Mama called the doctor
and the doctor said,
'No more monkeys
jumping on the bed!'
Two little monkeys
jumping on a bed
One fell off and
bumped his head
Mama called the doctor
and the doctor said,
'No more monkeys
jumping on the bed!'
One little monkey
jumping on the bed
He fell off and
bumped his head
Mama called the doctor
and the doctor said,
'No more monkeys
jumping on the bed!'

Cock & Wood (1995: 26)

Goeiemaniere

Sit jou hand voor jou mond,
sê die hoender vir die hond,
sê die padda vir die aap,
as jy hoers of as jy gaap!

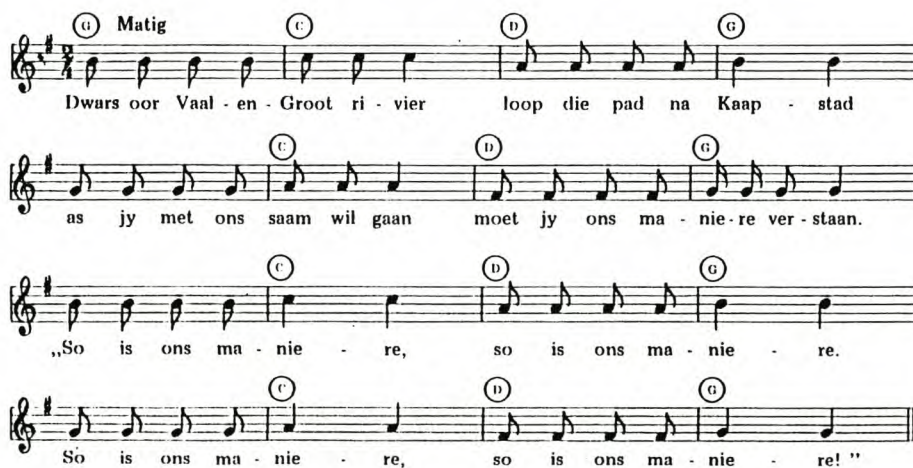
Trad. Afr. Klein kind. Gebruik as bonser op die skoot

(Doen aksies volgens woorde. As variasie kan al die hoofwoorde uitgelaat en met 'n aksie vervang word, bv. "hoender"; wys 'n voorstelling of kekkel.)

Hand before you yawn!
said the doe to her fawn.-
and do it if you please,
when you cough and when you sneeze.

Eng. Stefné van Dyk

21. So is ons maniere



Matig
Dwars oor Vaal - en - Groot ri - vier loop die pad na Kaap - stad
as jy met ons saam wil gaan moet jy ons ma - nie - re ver - staan.
„So is ons ma - nie - re, so is ons ma - nie - re.
So is ons ma - nie - re, so is ons ma - nie - re! ”

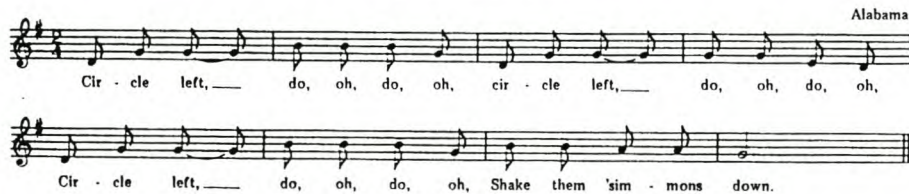
Lambrecht (1975: 27)



Mr East gave a feast;
Mr North laid the cloth;
Mr West did his best;
Mr South burnt his mouth
With eating a cold potato.

Emerson & Price (1993: 177)

'Simmons



2. Circle right, do, oh, do, oh
3. Balance all, do, oh, do, oh
4. Round your partners, do, oh, do, oh
5. Round your corners, do, oh, do, oh
6. Prom'nade all, do, oh, do, oh

From *Joyful Singing*. Cooperative Recreation Service, Inc., publishers. Used by permission.

Wheeler & Raebeck (1977: 280)

Tjoek, tjoek, tjoek (r-l)



- 1a. Klein kind: Treinspeletjie; vat kind se bene of arms vas en beweeg dit as ritmies as "suiers"
- (1. Spelers vorm ry(e) (n reintjie) deur hande vas te hou [of mekaar aan die elmboë vas te hou en met die arms vorentoe en agtertoe te beweeg] en só op die maatslag rond te loop terwyl hulle die liedjie sing.
2. 'n Variasie van dié speletjie is as volg: By die einde van die liedjie gaan die voorste speler sit ("haak af") en raak die tweede speler die leier, ens., totdat net een speler oorbly. Dan begin hy weer die spelers "aanhaak" op dieselfde manier totdat die "reintjie" weer volledig is / almal weer in die ry is.)

Langelaar (1979:

Prentjie teken-vorms

Xhosa speletjie

Dit is 'n sir- kel, dit is 'n vier- kant, dit is 'n drie- hoek,
 I- si- si- sa- ngqoa, e- si- si- skwe- re, o- ngu- nxa- nta- thu

dit is 'n reg- hoek. dit is 'n vier- kant Dit is 'n prent- jie.
 o- lu- lu- xa- nde, si- ma- nesi- zi- beka ku- phu- mi- nto.

Om te sing terwyl speler(s) teken of vorms uitpak.

1. Prentjie teken/uitpak-vorms: vorm 'n meisie pop.

Maat 1: Dit vorm die kop.

Maat 2: Die bolyf.

Maat 3: Die rompie.

Maat 4: Sing 5 maal; vir die nek, twee arms en twee bene.

Maat 5: Sing 2 maal vir die twee skoene.

Maat 6: Wys na die tekening.



2. Prentjie teken/uitpak vorms: vorm 'n mannetjie pop.

Maat 1: Kop.

Maat 2: Sing "reghoek", vorm die lyf.

Maat 3: Sing "reghoek", vorm een arm.

Maat 4: Sing vyf maal: vorm nog 'n arm, twee bene, twee voete.

Maat 5: Sing "driehoek" drie maal: vorm hoed, twee hande.

Maat 6: Wys na die tekening.



Ha, Ha, Thisaway

Key of F Major

Huddle Ledbetter

Ha, Ha, this-a-way, Ha, Ha, that-a-way, Ha, Ha,
 this-a-way, All day long. Now we go march-ing,
 march-ing, march-ing, Now we go march-ing, all day long.

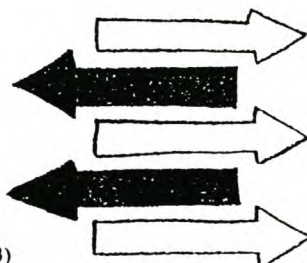
Movement Pattern

For the "this-a-way, that-a-way" part of the song decide on a set action for each phrase and do the same thing every time the phrase is repeated.

For the "Now we go" part, choose a movement verb and perform the movement as the words are sung.

This exercise provides excellent practice for coordination and movement skills.

Spatial relationship
 Body awareness
 Coordination
 Improvising words
 Action song
 Group participation



Knopies uitiel

(Spelers tel hulle knope ritmies op die eerste maatslag uit om te sien: waar jy slaap, wat jy gaan word en waar jy bly.)

Waar slaap jy vannag?

Trad. Af.



Alt: Rympleman (Ruiboon)

Stoflap-vorms 1

Idee: Liz Walters



'n Vormspeletjie: Stoflap-vorm 1:

Neem 'n vierkantige stoflap en vou dit in die vorm soos die liedjie gesing word.

Maat 1: Hou die stoflap oop in sy vierkant vorm.

Maat 2: Vou een maal en vorm so 'n reghoek.

Maat 3: Vou nog 'n maal om weer 'n vierkant te vorm.

Maat 4: Vou die laaste maal om nog 'n reghoek te vorm.

Maat 5: Nou werk die proses terugwerkend; vou nou een maal oop om 'n vierkant te vorm.

Maat 6: Vou nog 'n maal oop om weer die reghoek te vorm.

Maat 7 & 8: Vou weer oop. Nou is die stoflap weer oop soos aan die begin, dus 'n vierkant.

Stoflap-vorms 2



Vormspeletjie 2:

Maat 1: Vou die stoflap een maal om 'n driehoek te vorm.

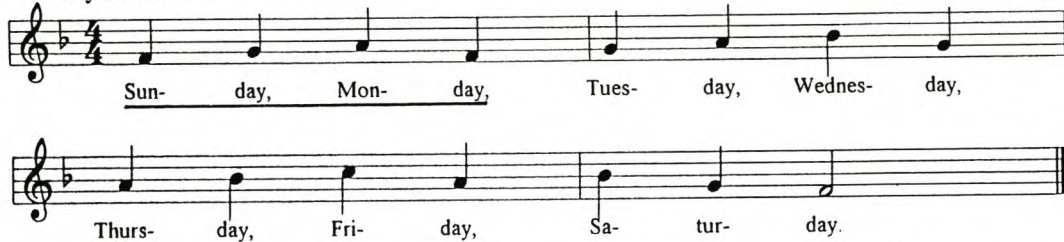
Maat 2 - 4: Op elke maat word nog 'n kleiner driehoek gevorm deur die stoflapnog 'n keer te vou.

Maat 5 - 8: Nou word die driehoeke al hoe groter deur elke keer die stoflap een keer oop te vou tot waar begin is.

Dae van die week



Days of week



Beal & Nipp (1985: 33)

(n Stoflap storie - aksies.

Maandag: Vryf die stoflap tussen die hande asof dit wasgoed is wat gewas word.
 Dinsdag: Plaas die oep stoflap oor die oep linkerpalm en "stryk" dit met 'n toe regtervuus.
 Woensdag: Hang die stoflap oep oor die linkervoorarm (soos 'n kelner) om 'n handsak voor te stel.
 Donderdag: Stof af met die stoflap.
 Vrydag: Hou die stoflap voor soos 'n voorskoot.
 Saterdag: Vat die stoflap aan die een punt en maak waai-wink bewegings.
 Sondag: Plaas die stoflap voor op die bors en maak regstryk bewegings om kisklere voor te stel.)

Lulaardsweek



Uit: Die Afr. Volkslied onder die Brulmenne van Matilda Burden (Ph D-tesis, U.S.)

Dae van die week

Maandag is dit wasdag
 en Dinsdag gaan ek stryk;
 Woensdag is 'n lekker dag
 om winkels deur te kyk.
 Donderdag maak ek huis aan kant
 en Vrydag bak ek koek,
 want Saterdag korn al my maats
 my by die huis besoek;
 Sondag, as ek kerk toe gaan,
 trek ek my beste kleren aan.

Rika Nel

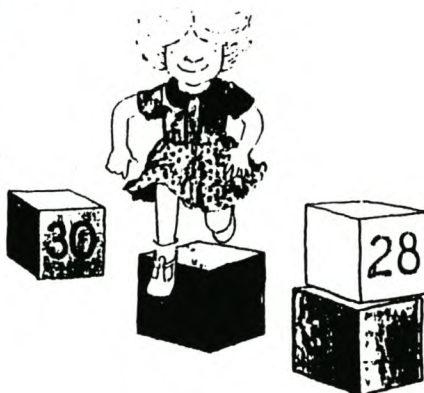
Uit: D.J. Opperman se Nuwe Kleuterverseboek (Tafelberg)

Luphi ulwandle?
Luse Thekwini
Luphi ulwandle?
Luse Thekwini
Lwenzani?
Lugubh' amagagasi
Lwenzani?
Lugubh' amagagasi.

Where is the sea?
In Durban
Where is the sea?
In Durban
What does the sea do?
The waves tumble about
What does the sea do?
The waves tumble about

Thirty days hath September,
April, June, and November;
All the rest have thirty-one,
Excepting February alone;
And that has twenty-eight days clear
And twenty-nine in each leap year.

Emerson & Price (1993: 177)



Dae in die maande

Dertig dae in September,
April, Junie en November.
Al die ander maande weer,
did het nog een dag meer,
buiten Februarie, wat dan net
ag en twintig dae het,
en nege en twintig, dit is waar,
elke vierde, elke skrikkeljaar.

W Verskeld (gewysig D J Opperman)

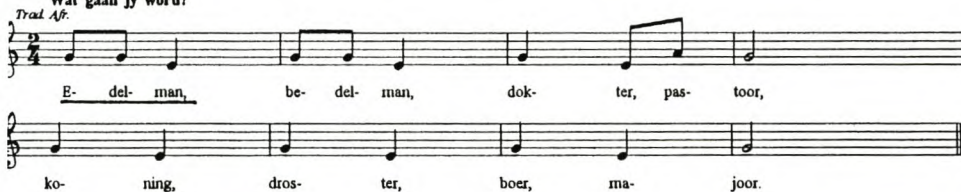
Uit: D J Opperman se Nuwe Kleuterverseboek (Tafelberg)

Akroes: Lis Walters

Die dae van die maande

Dertig dae het September,
April, Junie en November.
Al die res het dertig en één,
buiten Februarie alleen:
ag en twintig moet dit kry,
met skrikkeljaar nog één daarby.

Wat gaan jy word?



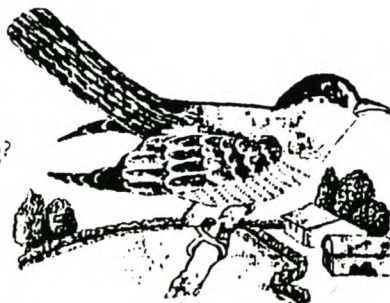
Uit: Rympleman (Rubicon)

Trad. Afr.

Uit: Willewalle van Pieter W Grobbelaar (Perskor)

Cuckoo, cuckoo, what do you do?
In April I open my bill;
In May I sing all day;
In June I change my tune;
In July away I fly;
In August away I must.

Emerson & Price (1993: 177)



The Milkman's Horse

Gm D7 Gm D7 Anoniem

On Sum-mer mor-nings when it's hot the milk-man's horse can't e-ven trot, but

Gm Cm D7 Gm

a- long like this: clip- clop clip- clop clip- clop.

G D7 G D7

But in the Win-ter cold and brisk he perks up- right and want to frisk and

G D7

then he goes like this: clip- per- ty clop, clip- per- ty clop,

G C G

clip- per- ty, clip- per- ty, clip- per- ty clop.

Eerste deel: in mineur (lah) toonleer; g mineur
in enklvoudige 2-slagmaat; 2/4 (2 kwart / taa- note per maat)

Tweede deel: In Majeur (doh) toonleer; G majeur
in saamgestelde 2-slagmaat; 6/8 (2 gepunteerde kwart / taei- note per maat)

Ien dien

Philip McLachlan Ned. volksliedjie

1. Ien dien dou, baad- jie son- dermou,
2. Ien dien das, skoen- tjie wil nie pas,
3. Ien dien dos, maak die skoen- tjie los,
4. Ien dien duit, trek die skoen- tjie uit,
5. Ien dien doen, voet- tjie son- der skoen,

1. ie- ne- kan- ne dob- ber- man- ne ien dien dou.
2. ie- ne- kan- ne dob- ber- man- ne ien dien das.
3. ie- ne- kan- ne dob- ber- man- ne ien dien dos.
4. ie- ne- kan- ne dob- ber- man- ne ien dien duit.
5. ie- ne- kan- ne dob- ber- man- ne ien dien doen.

Uit : PAK - Sangbundel, 1979

- (1. Kan op die maatslag van die liedjie marsjeer.
2. Kan as 'n rondo-tema gebruik word; improviseer die B-, C-, ens. dele of gebruik ander liedjies of versies.)

Al vier seisoene Duitse volksliedjie

S.v.D.

Moe- der Na- tuur het vier mooi kin- ders:

Len- te, So- mer, Herfs en Win- ter.

Len- te bring blom- me, die So- mer is wa- rm.

Herfs bring mooi kleu- re, die Win- ter is koud.

Na Wir kleiner Sänger (1965:)

Tri-ra-rie! Die somer is weer hier

Duitse volksliedjie

Tri- ra- rie! Die so- mer is weer hier!

Dis son- skyn weer en voël- tjies sing, die so- mer het nou pret ge-bring!

Tri- ra- rie! Die so- mer is weer hier!

Herfs

S.v.D. na A Wagner-Postel

Duitse volksliedjie

A: A- pril, A- pril, jy weet nie wat jy wil! B: Dis

1
een dag reën en een dag hael dan skyn die son weer so ro- jaal! A: A-

pril, A- pril, jy is die e- ne gril!

Na Wir kleiner Sänger (1965: 54)

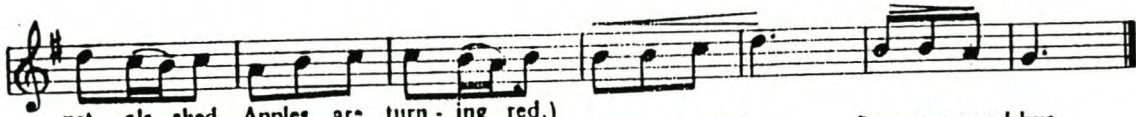
Summer Goodbye

LIEBCHEN ADE!

German folk-tune



1. *pp* Sum-mer, good - bye, Sum-mer, good - bye, Ro - ses sweet
2. *mf* Sum-mer, good - bye, Sum-mer, good - bye, Swal - low and
3. *p* Sum-mer, good - bye, Sum-mer, good - bye, *dim.* You may no



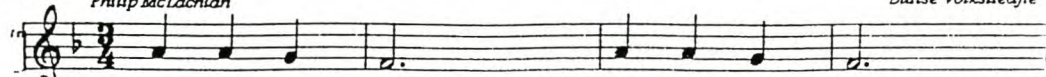
pet - als shed, Apples are turn - ing red, Sum-mer, good-bye, Sum-mer, good-bye.
cuck - oo sing, 'Soon we'll be fol - low - ing.
long - er stay. Autumn is on her way.

Whittaker et al (1961: 4)

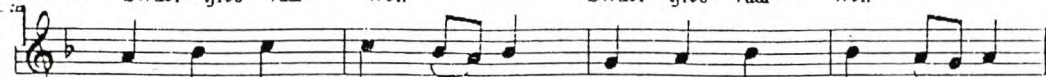
Swael-tjies vaarwel

Philip McLachlan

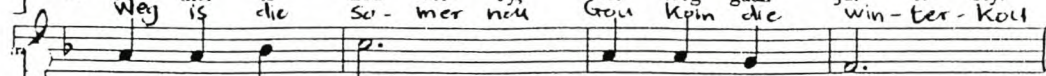
Duitse volksliedjie



A: Swael- tjies vaar- wel. Swael- tjies vaar- wel.



B: Sq- mer is die nou ver- by, ver weg gaan jul- le bly.
Wey is die Sei- mer nou Gou Keim die win- ter- Kou



A: Swael- tjies vaar- wel. Swael- tjies vaar- wel.

Uit: Notepret 2 van Philip McLachlan (Nasou) (1981)

Autumn Leaves 1



Au- tumn leaves are fall- ling, nights are grow- ing chill.



Ma- ple leaves are turn- ing red a- long the hill.

Birkenshaw (1982: 154)

Autumn Leaves 2



Au- tumn leaves are fall- ling red and o-range and brown.



See them twirl- ing in the wind and float- ing to the ground.

Winter




Win- ter creeps Na- ture sleeps Birds are gone flow- ers none.
But the Spring soon will bring ear- ly buds to the woods.

Fields are bare, cold the air, Leaves are shed All seems dead.
Lambs will play all the day. Nought but green will be seen.

Fiske & Dobbs (1954: 24)

Dis eendeweer

Xhosa volksliedjie



Dis een- de- weer, die reën plas neer. Pit- te, pit- te, pat- te,
I- mvu- la, i- mvu- la. Cha- pha, cha- pha, cha- pha,

pit- te, pit- te, pat- te. My *hoed is wa- ter- nat, my hoed is wa- ter- nat.
cha- pha, cha- pha, cha- pha. U- man- z'um- nqwa- zi wam, u- man- z'um- nqwa- zi wam.

Boem, boem, grom die don- der- weer, ghwar, ghwar, slaan die.
Gqum, gqum, li- ya du- du- ma, gqum, gqum, li- ya

blit- se neer. My hoed is pap- sop- nat, my hoed is pap- sop- nat.
du- du ma. U- man- z'um- nqwa- zi wam, u- man- z'um- nqwa- zi wam.

Songs sung by South African Children (Grassroots Educare Trust)

* Vervang met ander kledingstukke

(Maat 1 & 2: Lig hande hoog op en maak bewegings wat reën voorstel.

'Maat 3 & 4: Maak ligte vingertikkies op die ritme.

Maat 5 & 6: Wys na die kledingstuk wat nat is en maak uitdroogbewegings.

Maat 7 - 10: Slaan met vuus om donderweer uit te beeld.

Maat 11 & 12: Soos mate 5 & 6.)

Grassroots (1990: 18) & Van Dyk (1997)

Verse 1

1. Imvula, imvula
2. Chapha, chapha, chapha x 2
3. Umanz' umnqwazi wam x 2
4. Gqum, gqum, liya duduma x 2
5. Umanz' umnqwazi wam x 2

Verse 3

1. Imvula, imvula
2. Chapha, chapha, chapha x 2
3. Imanz' ibrukhwe yam x 2
4. Gqum, gqum, liya duduma x 2
5. Imanz' ibrukhwe yam x 2

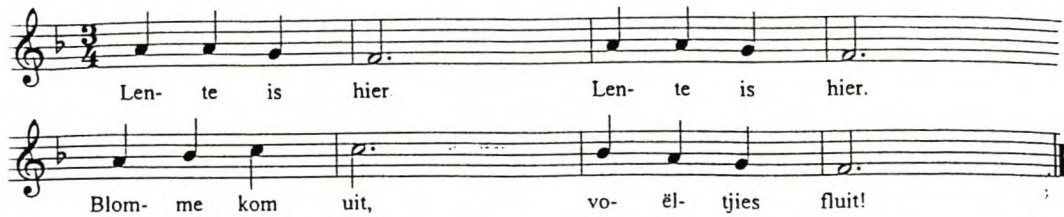
Verse 2

1. Imvula, imvula
2. Chapha, chapha, chapha x 2
3. Imanz' ihempe yam x 2
4. Gqum, gqum, liya duduma x 2
5. Imanz' ihempe yam x 2

Verse 4

1. Imvula, imvula
2. Chapha, chapha, chapha x 2
3. Zimanz' izihlangu zam x 2
4. Gqum, gqum liya duduma x 2
5. Zimanz' izihlangu zam x 2

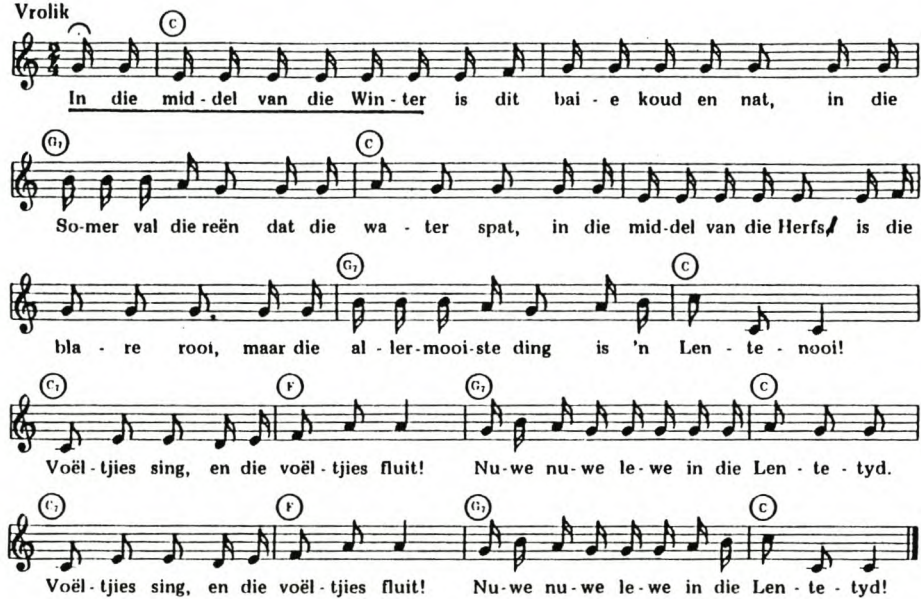
Lente is hier



Uit: Notepret 1 van Philip McLachlan (Nasou)

Allermooiste ding

Vrolik



Lambrecht (1975: 21)

A
1 & 2. Koe- koek! Koe- koek! Len- te is hier!

B
1. Blom- me kom uit- uit, voël- tjies sing fluit- fluit.
2. Kom laat ons sing en kom laat ons spring, want

A
1 & 2. Win- ter, win- ter, is nou ver- by!

Van Dyk (1997)

70

Cuck-oo, cuck-oo, spring-time is here.

Fields will be green, birds will be seen.

Cuck-oo, cuck-oo, spring-time is here.

McLachlan (1983b)

German folk-tune

1. *p* As I sat on the hill - side I
2. *pp* As I walked in the gar - den Bees
3. *mf* And now lit - tle John comes As

heard the birds sing, *cresc.* And I watched them a - build - ing Their nests in the Spring. *dim.*
buzzed a - way home, With their sweet load of hon - ey To store in the comb.
brisk as a bee, And as gay as a lin - net Singing up in the tree.

Whittaker et al (1961: 24)

MERRY MAY

1. *mf* Tra - la - la! Tra - la - la!
2. *p* Tra - la - la! Tra - la - la!

Sing a song of mer - ry May. Tra - la - la! Tra - la - la! Dance with me to -
We will trip as light as air. Danc - ing here, danc - ing there, All the fun we'll

- day. *cresc.* Can't you hear the joy - ous sound As the dan - cers
share. *cresc.* Ma - gic tunes the fid - dles play, We would like to

skip a - round? *f* Off they go, To and fro, Sing - ing all the way.
dance all day. *f* Tra - la - la! Tra - la - la! Danc - ing here and there.

Whittaker et al (1961: 5)

Here Is The Sun

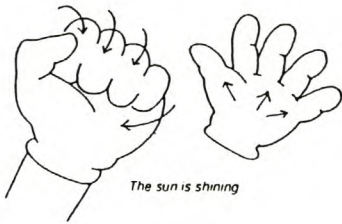


Here is the sun

Here is the sun
Here is the rain
The sun is shining
The rain is pattering
The rain makes a puddle on the ground
Look at the rainbow in the sky.



Here is the rain



The sun is shining



The rain is pattering



The rain makes a puddle on the ground



Look at the rainbow in the sky

"Rainbow has all colours"



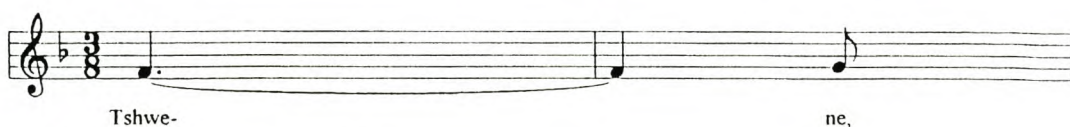
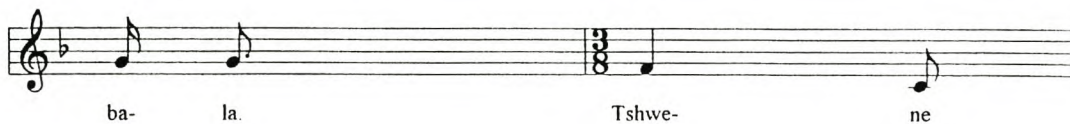
Rainbow has all colours
Rainbow has all colours
Rainbow

Tshwene ke mabala
Tshwene ke mabala
Tshwene

Reënboog, vele kleure
Reënboog, vele kleure
Reënboog

Tshwene ke mabala/rainbow

Sotho folksong



NSC (1999: 20)

A



Pit-ter, pat-ter, pat go the fal- ling rain- drops. Pit-ter, pat-ter, pat, on the win- dow



pane. Pit-ter, pat-ter, pat, while the sun's still shi- ning, sure it must be

B




A- pril that's come a- gain. See how the sun with his shi- ning



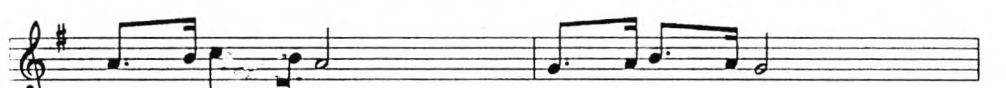
smile, dries up the drops in a lit- tle while. Pit-ter, pat-ter,



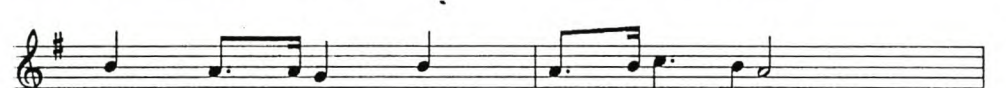
pat go the fal- ling rain- drops Pit-ter, pat-ter, pat, on the win- dow pane.



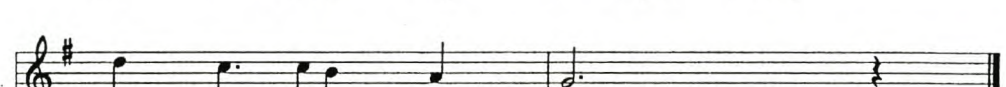
| | | |
|----------|----------------------|------------------------------|
| 1. One | lit- tle rain- drop | ri- ding on a cloud, |
| 2. Two | lit- tle rain- drops | fal- ling from the sky |
| 3. Three | | knock ing on the roof..... |
| 4. Four | | danc- ing up and down |
| 5. Five | | sli- ding down the pane |



ri- ding on a cloud, ri- ding on a cloud.




One lit- tle rain- drop ri- ding on a cloud,



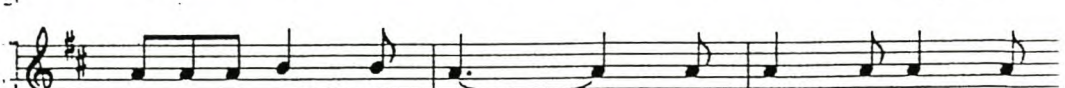
One lit- tle drop of rain.

Dit reën dit reën

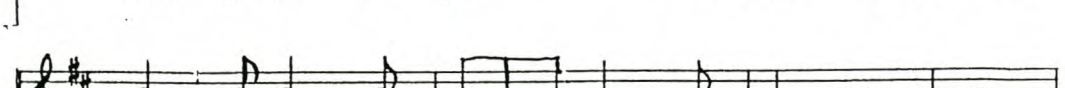
Duitse Keuldröun



Dit re- ën, dit re- ën. Dit



reën dat die wa- ter spat! Daar kom twee mooi- e



mei sies aan hul *ste-wels is wa- ter nat!

* wissel kledingstukke



Reën reën weg is jy!

Eng. Kleuterdreu

Reën, reën weg is jy! An- der dag kan jy weer kry.

*Kind- jie wil nou bui- te bly. Reën, reën weg is jy!

Rain, Rain, Go Away

Rain, rain, go away,
Come again another day:
Little (child's name) wants to play.
Rain, rain, go away.

Van Dyk (1997)

*Vervang met kind se naam

PULA YA NA

seTswana

seSotho

Mankokosane
Pula e ya na
Re tla hola neng?

Mankokosane
It is raining
When will we grow?



Cock & Wood (1995: 17)

Pu - la ya na, mo - ga - tsa - me. A me ha e ne, mo -

ga - tsa - me? Re tlo le - ma, mo - ga - tsa - me. Re tlo le - ma, mo -

ga - tsa - me. Pu - la ya na, mo - ga - tsa - me. A me ha e ne, mo -

ga - tsa - me? Re tlo le - ma, mo - ga - tsa - me.



Pula ya na, mogatsame
A me ha e ne, mogatsame?
Re tlo lema, mogatsame
Re tlo lema, mogatsame
Pula ya na, mogatsame
A me ha e ne, mogatsame?
Re tlo lema mogatsame

It rained, my spouse
Is it not raining, my spouse?
We will plough, my spouse
We will plough, my spouse
Is it not raining, my spouse?
We will plough, my spouse.

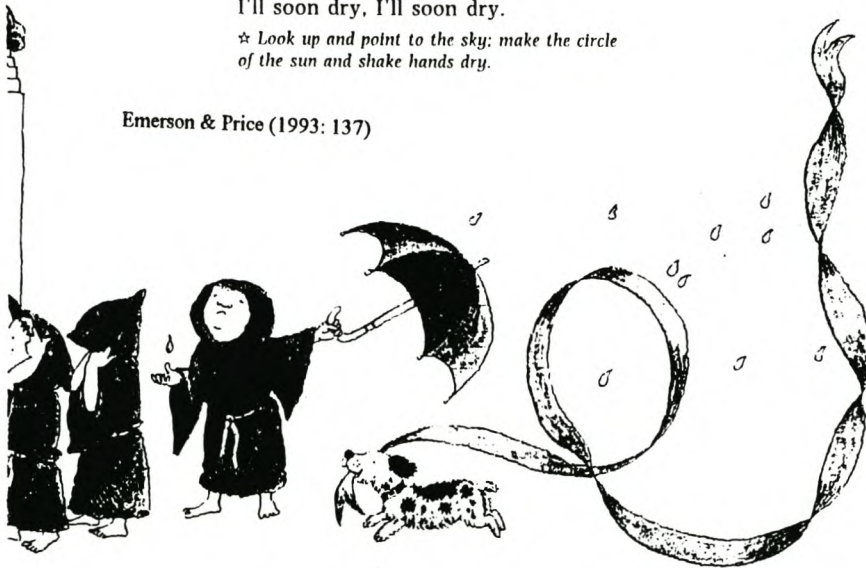
Cock & Wood (1995)



I hear thunder, I hear thunder.
Hark, don't you? Hark, don't you?
Pitter patter raindrops,
Pitter patter raindrops,
I'm wet through, so are you.
☆ Drum with hands or feet; stop and listen;
flutter fingers; then hug as if cold.

I see blue skies, I see blue skies,
Way up high, way up high.
Hurry up now sunshine,
Hurry up now sunshine,
I'll soon dry, I'll soon dry.
☆ Look up and point to the sky; make the circle
of the sun and shake hands dry.

Emerson & Price (1993: 137)

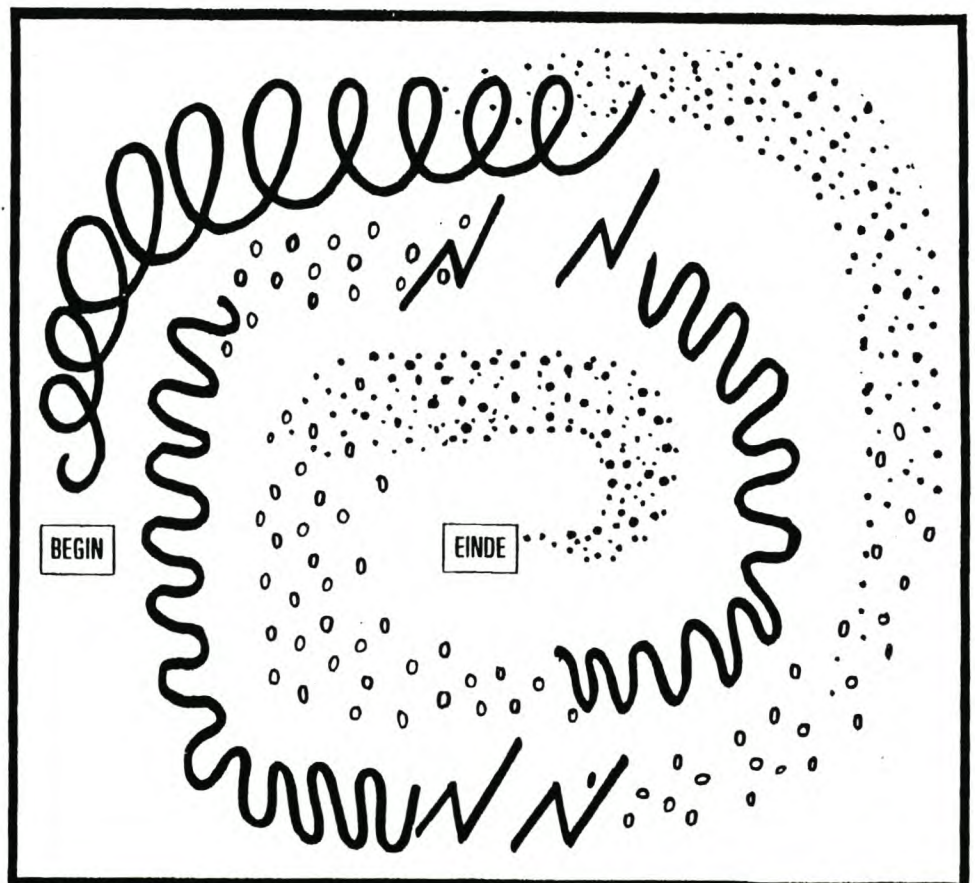


'n Instrumentale aktiwiteit met grafiese notasie

- Deel die klas in vyf groepe.
- Elke groep beeld die klank van 'n natuurelement in die storm uit.
- Elke natuurelement word voorgestel deur 'n spesifieke instrument en 'n grafiese notasie:

| Natuurelement | Grafiese notasie | Twee moontlikhede: | |
|---------------|------------------|---------------------|---------------------------------|
| | | Orff-instrumente | Afrikaal "Township"-instrumente |
| 1 Wind | | Blaas oor sonostawe | Blaas op riete/bottels |
| 2 Reën | | Glockenspiels | Ratels |
| 3 Hael | | Xilofone | Klippies |
| 4 Weerlig | | Simbale Houtblokke | Twee blikke per leerling |
| 5 Donderweer | | Tromme | Tromme Groot metaalplaat |

- Die leerlinge improviseer klanke op die instrumente soos wat die onderwyser die verloop van die storm op die transparant aandui.



Round the clock the hours go
Some-times fast and some-times slow
Tell me what the two hands say,
they will tell the time of day
Eight o' clock it's time for bed,
Come with me your sleep-y head

(Twelve o'clock, it's time to eat, come with me, we'll have a treat)
Make up own rhyme for other times of the day

Biem - bam *No Annie Lange!*
*Biem- bam, biem- bam, hoor die klok- ke bei- er.

Biem - bam *Kre!*
*Biem- bam bei- er, die kos- ter eet nie ei- er W:
eet hy dan? Spek uit die pan Dit kan die kos-ter nie kry nie, man!

Hoor die kerkklok
Hoor die kerk klok *biem- bam bom, biem- bam, biem- bam bom, bom
Uit: Notepreel 1 van Philip McLachlan (Nassau)

(1 *Kan ook op melodiese slaginstrumente soos glockenspiet, metallofoon, xilofoon, marimba, ens speel 2 Kan ook as 'n rigting- of tindhre- gehoorspeletjie gebruik wor-

Bell Horses

Key of C Major

English Nurs

1. Bell hor - ses, bell hor - ses, what's the time of day?
2. Good hor - ses, bad hor - ses, what's the time of day?

One o' - clock, two o' - clock, Time to go a - way.
Three o' - clock, four o' - clock, Time to go a - way.

This is a favorite song with young children because it is so easy to sing and they find it interesting.

Activities

1. Sing and keep the beat with any part of the body — clap hands, snap fingers, or nod the head.
2. Sing and walk to the beat anywhere in the room.
3. Sing and clap the rhythm pattern of the song. One group claps the rhythm pattern, another group sings the song.

Spallal relationship
Group participation
Coordination
Language development
Time concepts

Talk about the sounds that horses make.

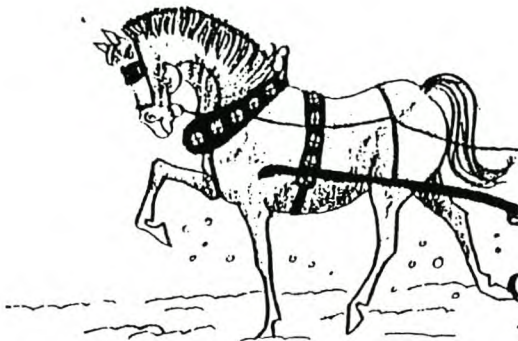
Use the words "clp-clop" to make a spoken accompaniment. (The word rhythm accentuates the beat.) One group starts and says "clp-clop" four times for an introduction. A second group

Birkenshaw (1982)

71 Sing die eerste deel van die liedjie 'n paar keer deur en maak dan jou eie wysie waar die note ontbreek.

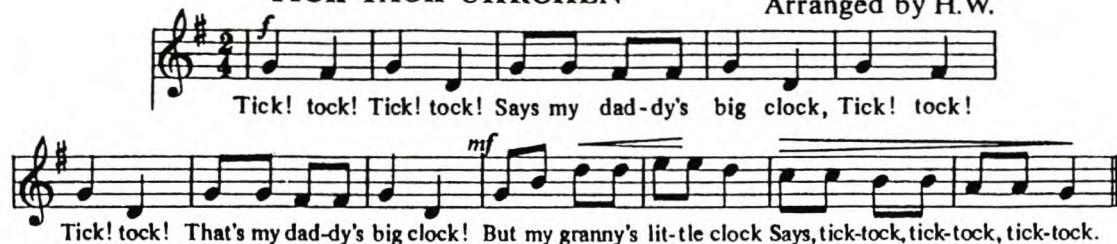
Hor - lo - sie, hor - lo - sie, hoe laat is dit nou? Dis
Now tell me, how tell me the time of day. It's
vyf - uur, dis, ses - uur, dis, op-staan-tyd nou.
five o' clock it's six o' - clock it's morning - time now.

McLachlan (1983b)



TICK TACK ÜHRCHEN

German folk-tune
Arranged by H.W.



Tick! tock! Tick! tock! Says my dad-dy's big clock, Tick! tock!

Tick! tock! That's my dad-dy's big clock! But my granny's lit-tle clock Says, tick-tock, tick-tock, tick-tock.

Whittaker et al (1961: 9)

Tieng Tang

TICK TACK ÜHRCHEN

Duits
Verwerk deur H.W.



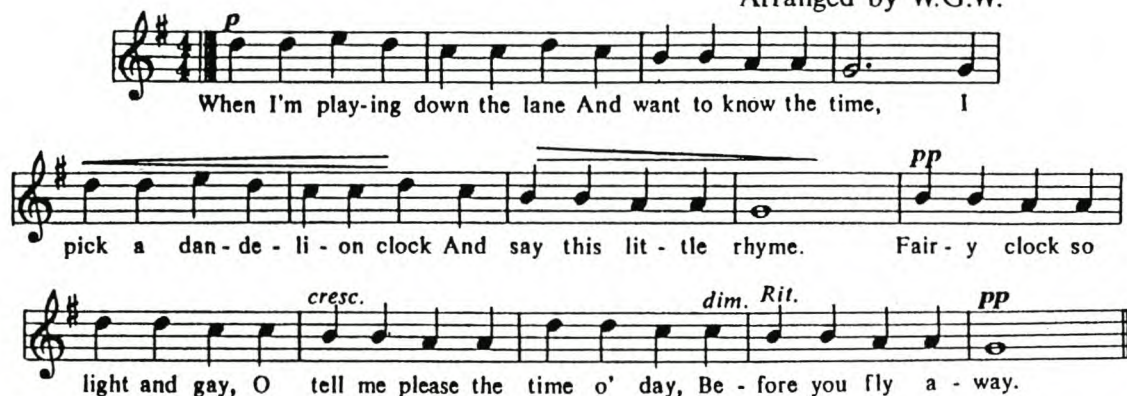
Tieng! Tang! Tieng! Tang! Groot hor-lo-sie in die gang Tieng! Tang!

Tieng! Tang! So slaan hy sy moolge-sang! Maardiewekker op die rak, slaan mos nie, sê net tick tak!

Sangfees (1973: 4)

DANDELION CLOCKS

Polish folk-tune
Arranged by W.G.W.



When I'm play-ing down the lane And want to know the time, I

pick a dan-de-li-on clock And say this lit-tle rhyme. Fair-y clock so

light and gay, O tell me please the time o' day, Be-fore you fly a-way.

Whittaker et al (1961: 9)

Horlosieblom

Pools
Verwerk deur W.G.W.



As ons in die la-ning speel, wil weet hoelaat dit is; Dan

pluk ons 'n hor-lo-sie-blom en al-mal is ge-rus. Blaas sy don-sies

fyn en fraai, Tel een, twee, drie, vier, tot hul waai, Die uur kan mens dan raai.

Sangfees (1973: 4)

Rakketak, rakketak, tok. (Spel in pare: Maak heen & weer met vinger; pendulum)

Die muis hardloop op teen die klok. ("Hardloop" met vingers @ maat se lyf)

Die klok slaan "kabam!" (Slaan hande saam op "kabam")

Die muis skrik hom lam! ("Bewe" met lyf)

Rakketak, rakketak, tok. ("Hardloop" met vingers van bo na onder teen maat se lyf)

EP du Plessis

Klein kind: Gebruik as lyfspeletjie

Hickory, dickory, dock.

The mouse ran up the clock!

The clock strikes one

the mouse ran down.

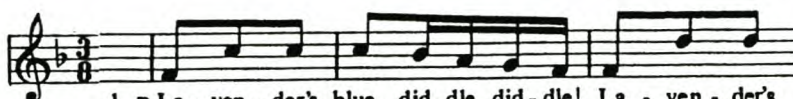
Hickory, dickory, dock.

Trad. Eng.

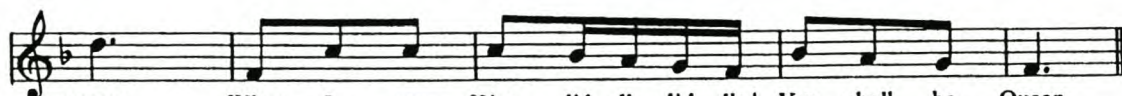
A little seed pod

Five little seeds in a seed pod pressed,
One grew, two grew, and so did all the rest.
They grew and they grew and they did not stop,
Until one day the pod went POP!

Schonstein (1990: 57)



1. *p* La - ven - der's blue, did - dle, did - dle! La - ven - der's
2. Call up your men, did - dle, did - dle! Set them to
3. Some to make hay, did - dle, did - dle! Some to cut



green; When I am King, did - dle, did - dle! You shall be Queen.
work; Some to the plough, did - dle, did - dle! Some to the fork.
corn; While you and I, did - dle, did - dle! Keep our - selves warm.

Whittaker et al (1961: 11)

Meksaanse volkswysie



I like the leaves. I like the trees, I like the flowers that bloom in
La, la, la, la.....



spring, the stars at night that shine so bright, oh yes I like all-most e- v'ry- thing!

Here we go round the yellowwood tree

Here we go round the yellowwood tree,
The yellowwood tree, the yellowwood tree,
Here we go round the yellowwood tree,
On a hot and sunny morning.

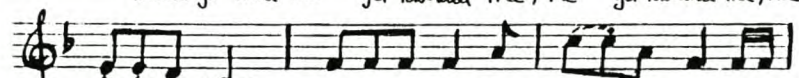
This is the way we gather her seeds,
Gather her seeds, gather her seeds,
This is the way we gather her seeds,
On a hot and sunny morning.

This is the way we plant and grow...etc.
This is the way a forest grows...etc.

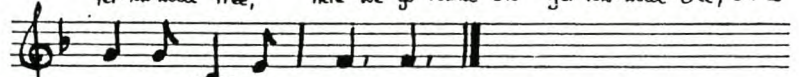
Schonstein (1990: 42)



Here we go round the yel-low-wood tree, the yel-low-wood tree, the



Yel-low-wood tree, Here we go round the yel-low-wood tree, on a



hot and sun-ny morn-ing.

THE JUNIPER TREE

Swedish



1. Danc-ing
2. Skip-ping a-round the_ Jun-i-per tree, Jun-i-per tree, Jun-i-per tree,
3. Walk-ing

D.S.



Danc-ing } a-round the_ Jun-i-per tree, All on a Mon-day morn-ing.
Skip-ping }
Walk-ing } Tues-day
Wednes-day

4. Running_ _ Thursday (or 'sunny')
5. Jumping_ _ Friday (or 'winter's')
6. Swinging_ _ Saturday (or 'snowy')
7. Standing_ _ Sunday (or 'rainy')

Mendoza (1970: 14)



I- mi- thi i-go- ba ka- nje, i- thi, i- thi. Ku-
nya- ka za ma- hlam- vu, ka- nje, ka- nje.

Imithi igoba kanje - ithi, ithi
Kunyakaza mahlamvu - kanje, kanje

"Trees lie down like this"
"The leaves blow like this .."

NSC (1999: 19)

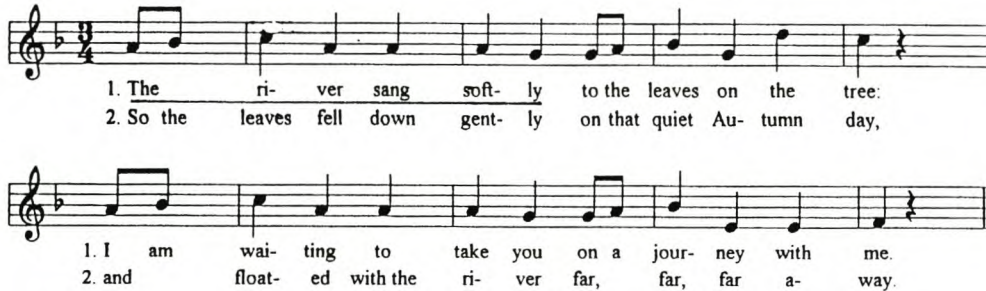


(13)
Si- fi- ki- l'e- zi- bu- kwe- ni,
ta- nci ta- nci si- we- li- le,
ma- si- se- le e- ma- nzi- ni.

13. Sifikile zibukweni
Tanci, tanci siwelile
Masisele emanzini

We have reached the river
Let's cross the river
And drink the water.

Van Dyk (1998)



1. The ri- ver sang soft- ly to the leaves on the tree:
2. So the leaves fell down gent- ly on that quiet Au- tumn day,
1. I am wai- ting to take you on a jour- ney with me.
2. and float- ed with the ri- ver far, far, far a- way.

Here Is The Sea



Here is the sea...



Here is the boat



And here is me



And all the little fishes down below



Wiggle their tails

Here is the sea
The wavy sea
Here is the boat
And here is me
And all the little fishes down below
Wiggle their tails
And away they go.



And away they go

F-E-L-I-X

Afr. Stefné van Dyk *Amerikaanse volksliedjie*

Daar was 'n seun- tjie met 'n hond; hy roep hom al- tyd Fe- lix.
 There was a farm- er had a dog, and Bin- go was his name- o.

F- E- L- I- X, F- E- L- I- X,
 B- I- N- G- O, B- I- N- G- O,

F- E- L- I- X, hy roep hom al- tyd Fe- lix.
 B- I- N- G- O and Bin- go was his name- o.

1. Klein kind: Gebruik as bonser, of hou kind se hande vas en klap die ritme, speel ritme op rammelaars
 (Klap die ritme van F-E-L-I-X saam terwyl dit gesing word.
 Tweede keer: Klap op "F" [moenie dit sing nie] en sing die res [moenie saam klap nie]
 Derde keer: Klap op "F" en "E" en sing die res.
 Vierde tot sesde keer: Voeg elke slag 'n letter by om te klap, totdat die hele "F-E-L-I-X" geklap en nie gesing word nie.)

Van Dyk (1997)

I have a *dog and his name is Ro- ver
 When he is good he is good all o- ver,

He is the one I love the best
 When he is bad he is just a pest.

*or I have a friend and his name is David

Birkenshaw (1982)

Bow-wow, says the dog.
 Mew, mew, says the cat,
 Grunt, grunt, goes the hog.
 And squeak goes the rat.
 Tu-whu, says the owl,
 Caw, caw, says the crow,
 Quack, quack, says the duck.
 And what cuckoos say you know.



Emerson & Price (1993)



Animals

This little donkey eats grass
 This little cow eats hay
 This little fish swims in water
 This little kitten wants to play
 And this little pony gallops all day
 Over the fields and far away.

(Finger game)

Die Werf
Trad. Afr.

Hoe blaf die hond- jie? Woef, woef! Hoe spin die kat- jie? Miaau, miaau.
 Hoe blêr die ska- pies? Mê, mê. Hoe roep die bok- kies? Bê, bê.
 Hoe bulk die koei- tjie? Moe, moe. Hoe kraai die haan- tjie? Koe- ke- le koe.
 Woef, woef, woef, Miaau, miaau, miaau; mê, mê, mê,
 bê, bê, bê; moe, moe, moe; koe- ke- le koe- koe!

- (1. Oorspronklik 'n dangelrym.
 2. Die diergehulde kan deur verskillende soliste gemaak word.
- Musiekkeëls 4 & 5. Prente of vingerpoppe kan opgehou word as "cue" vir die solis.

Molo katana
Uyaphi na katana?
Ndiya edolophini
Uyokuthenga ntoni?
Ndiyokutheng' umqwazi
Umqwazi! Umqwazi!
Ikat' ithwal' umqwazi?
Zange ndayibon' ikat' ithwal' umqwazi

Translations

English

Hello cat
Where are you going to cat?
I'm going to town
What are you going to buy?
I'm going to buy a hat
A hat! A hat!
A cat with a hat?
We have never seen a cat with a hat

Afrikaans

Goeie môre kat
Waarheen gaan jy kat?
Ek gaan dorp toe
Wat gaan jy koop?
Ek gaan 'n hoed koop
'n Hoed! 'n Hoed!
'n Kat met 'n hoed
Ons het nog nooit 'n kat
met 'n hoed gesien nie



Grassroots (1990)

Mouse in the house

There's a tiny little mouse
Who lives in our house
Out at night he softly creeps
When everyone is fast asleep
But always in the light of day
He softly, softly creeps away.

Schonstein (1990)

A RAT-A-TAT-TAT: English chant

A-rat-a-tat-tat, a-rat-a-tat-tat
Who is there?
Only grandma's pussy-cat
What do you want?
A little of milk
Where's your money?
In my pocket
Where's your pocket?
I forgot it
Oh you silly pussy-cat

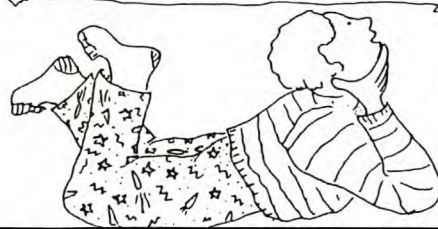
Translations

Afrikaans

Klop, klop, klop, klop, klop, klop
Wie is daar?
Net ouma se kat
Wat wil jy hê?
'n Klein bietjie melk
Waar is jou geld?
In my sak
Waar is jou sak?
Ek het dit vergeet
O jou simpel kat

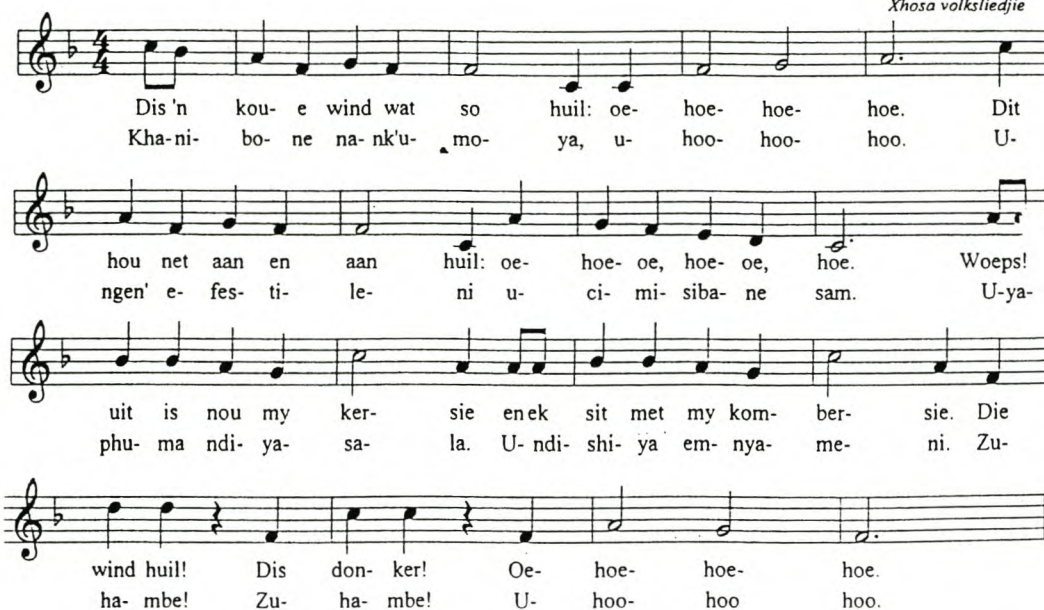
Xhosa

A-rat-a-tat-tat, a-rat-a-tat-tat
Ngubani lowo?
Ndiyikatana nje ka-Makhulu
Yintoni oyifunayo?
Yintwana nje yobisi
Iphi imali yakho?
Isengxoweni yam
Iphi ingxowa yakho?
Tyhini! ndiyilibele
Oh wena geza ndini le kati



Die wind huil oe-hoe-hoe-hoe

Xhosa volksliedjie



Dis 'n kou- e wind wat so huil: oe- hoe- hoe- hoe. Dit
Kha-ni- bo- ne na-nk'u- mo- ya, u- hoo- hoo- hoo. U-

hou net aan en aan huil: oe- hoe- oe, hoe- oe, hoe. Woeps!
ngen' e- fes- ti- le- ni u- ci- mi- siba- ne sam. U-ya-

uit is nou my ker- sie enek sit met my kom- ber- sie. Die
phu- ma ndi- ya- sa- la. U- ndi- shi- ya em- nya- me- ni. Zu-

wind huil! Dis don- ker! Oe- hoe- hoe- hoe.
ha- mbe! Zu- ha- mbe! U- hoo- hoo hoo.

Kyk daar is die wind, oe - oe - oe
Dit kom in die venster
Dit blaas my lamp dood
Dit kom en laat my agter
Dit laat my agter in die donkerte
Loop, loop, oe - oe - oe.

Trad. Afr.



Dis jul- le wat die wind, dis jul- le wat die wind, dis
Dis 'n bo- baad- jie, dis 'n on- der- baad- jie, dis 'n

jul- le wat die wind laat waai. Dis
on- der- ste bo- baad- jie. Dis 'n

jul- le wat die wind, dis jul- le wat die wind, dis
bo- baad- jie, dis 'n on- der- baad- jie dis 'n

jul- le wat die wind laat waai.
on- der- ste bo- baad- jie.

Traditional

Down by the ri- ver by the In- ky Pin- ky Pooh, lived
three lit- tle fis- hes and a mam- ma fish too.
Swim, said the mam- ma fish swim if you can, and they
swim and they swim right o- ver the dam.
Boop, boop, dee- die, da- dum, wha dum, choo
Boop, boop, dee- die, da- dum, wha dum, choo
Boop, boop, dee- die, da- dum, wha dum, choo And they
swim and they swim right o- ver the dam.

"Eier gelê!"

Trad. Afr. 3 3
"Ei- er ge- lê! ei- er ge- lê!" kek- kel die hen.
"Waar?, waar?" blaas die ma- kou.
"Om die hoek, ' om die hoek!" kloek die kal- koen.
"Ka- ka- ka- ka!" ska- ter die gan- se.

(1. Die ritmes van die diergeluide kan op instrumente gespeel word vir uitkenning.

2. Al die ander gehoorspeletjies kan benut word: klankrigting, -afstand, -timbre onderskeiding, ens.)

Kiepie Kiepie kom tog gou Stellenbosch University <https://scholar.sun.ac.za> Anoniem

Trad. Afr.

Kie- pie, Kie- pie, kom tog gou! Hier is lek- ker kos vir jou.

Maar dan moet jy my eers sê: waar jy al jou ei- ers lê.
vir my

Wiggel waggel eendjies Duitse volksliedjie

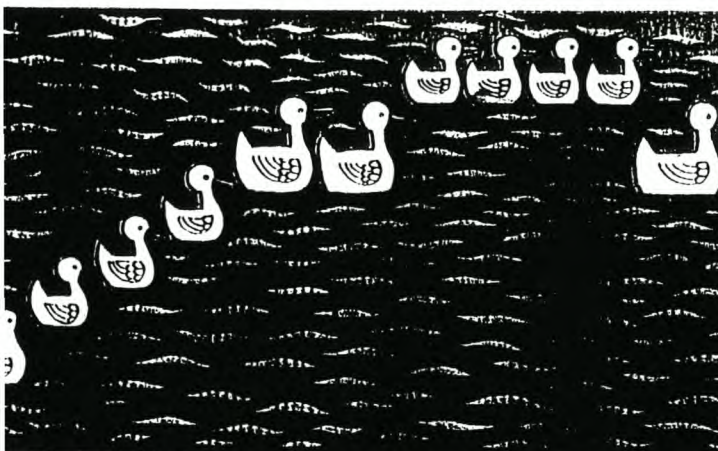
1. Wig-gel, wag- gel eend- jies, on- der- deur die brug.
2. Wig-gel, wag- gel stert- jies, heen en heen en weer.
Lit- tle bun- ny rab- bit, hop! hop! hop!
Tell me what you're do- ing, hop! hop! hop!

1. Kop- pies in die wa- ter, stert- jies in die lug.
2. Snip- snap, snip- snap bek- kies, hap, hap, hap vir meer.
Lit- tle bun- ny rab- bit, stop! stop! stop!
Ma- king my long ears go, flop! flop! flop!

(Versies: Vers 1:

Vers 2: Plaas handpalms teen mekaar en wikkel heen en weer [stertjies], maak "hap"bewegings tussen duim en vingers. [bekkies].)

Van Dyk (1997)



le mel- ne Ent- chen schwim- men auf dem See.



Köpf- chen in das Was- ser, Schwänz- chen in die Höh-

ger & Grütger (1982)

Trippe trappe trone Tradisioneel

Trad. Afr.

Trip- pe trap- pe tro- ne, die var- kies in die bo- ne,
gan- sies op die groe- ne gras, eend- jies in die wa- ter- plas, ek
wens dat kind- jie gro- ter was om Ou- ma se eend- jie op te pas.

Uit: FAK - Sangbundel, 1979

Die Skilpadbestie

A - deel: Majn van Dyk

A - deel: Majn van Dyk (1996:2 jaar en 10 maande)



Van Dyk (1997)

Die slak en die muis

Na die Engels

Anoniem

1. Sta- dig, sta- dig, bai- e sta- dig,
2. Vin- nig, vin- nig, bai- e vin- nig,

1. teen 'n slak- ke- pas.
2. woeps, dit is 'n muis!

1. Sta- dig, sta- dig seil die slak- kie
2. Vin- nig, vin- nig, wip en trip- pel,

1. teen die boom se bas.
2. in en om die huis!

Slowly, slowly, very slowly
Creeps the garden snail.
Slowly, slowly, very slowly
Up the wooden rail.

Quickly, quickly, very quickly
Runs the little mouse.
Quickly, quickly, very quickly
Round about the house.

(Babas: Beweeg met vingers al teen lyf op, eers stadig en dan vinnig.

Kleuters: Sing en beweeg die eerste versie stadig en die tweede versie vinnig.)

Van Dyk (1997)



2. 'n Skoffel van ou Stoffel en 'n saal op 'n paal (twee keer)
En al wat aan my skoon is, is die swart van my nael.
3. 'n Asem en 'n watern en 'n slang se poot (twee keer)
En al wat op my plans is, is die stof in die sloot.
4. 'n Sekel in die pekel en 'n af-our graf (twee keer)
En al wat aan my wa is, is die rondte van die naaf.
5. 'n Bottel en 'n skottel en 'n blaarkombers (twee keer)
En al wat in my huis is, is die wit van 'n kers.
6. 'n Junker en 'n pronker en 'n ryk juffrou (twee keer)
En al wat in my kas is, is die knoopgat van 'n mou.

Lambrecht (1975)

My Pony

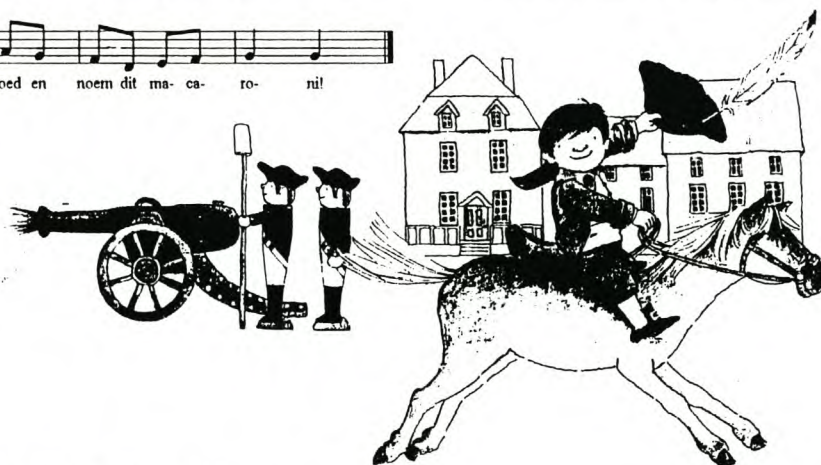


Uit: *Singing and Playing* by Harriet Nordholm



YANKEE DOODLE

Van Dyk (1997)



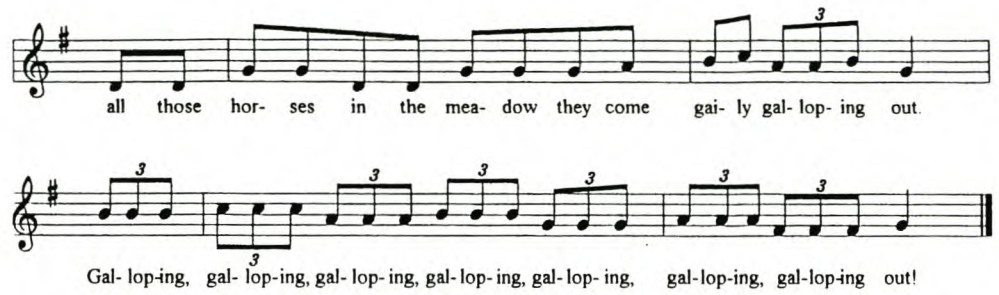
☆ Fun for knee rides and bouncers:

Yankee Doodle came to town,
Riding on a pony;
He stuck a feather in his cap
And called it macaroni.

First he bought a porridge pot,
And then he bought a ladle,
And then he trotted home again
As fast as he was able.



Emerson (1991)



(Birds flying, Rabbits hopping, caterpillars crawling, etc.)

HILL AN' GULLY

Calypso from Jamaica (English words by Margaret Marks)

Program song

Level: U

Key of F: start C (high sol)

Bongo drums R L

Maracas R L

Refrain F

Hill an' gul- ly ri - der, Hill an' - gul- ly Hill an' gul- ly rid - er,

B^b F Verse F B^b

Hill an' - gul - ly 1. Took my horse an' come down But my
2. Oh, the moon shine bright down, Hill an' - gul - ly Ain't no

F B^b F

horse place done to stum ble down down, Hill an' - gul - ly, An' the
An' a

night time come an' tum - ble down, Hill an' - gul - ly.
zom bie come a - rid - in' down,

Gelineau (1974)

Kolperd

Lambrecht (1975)

(E^b) Nie vinnig nie (B^b)

As ek vêr in die veld op my Kol - perd ry, dan voel ek vry, en ek

(F^b)

sing so bly. As ek vêr in die veld op my Kol - perd ry dan

(B^b) (E^b) (A^b)

voel ek vry, en ek sing so bly. En ek sing van die son van my

(E^b) (B^b) (E^b)

land so skoon, my land so skoon waar - - - in ek woon, en ek

(A^b) (E^b) (B^b) (E^b)

sing van die son van my land so skoon, my land so skoon waar - - - in ek woon.



isiZulu

NGANGINEHASHI

Ehhe! Nganginehashi elimhlophe
elalihamba lenze nje
(Repeat)

EMarabini - elalihamba lenze nje.
(Repeat)

Yes! I had a white horse
that pranced like this

At Marabini - which pranced like this.

$s : m : s | - : s : - : s | f : f : - : f | m : r | m : - : m : m : m$
 Eh - he! Nga - ngi - ne - hhash' e - lim - hlo - phe e - la - li -
 $- : f : - : r | d : t_1 | d : s : m : s | - : s : s : s | - : f : - : f | m : r$
 ham - ba len - ze nje. Eh - he! Ngangi - ne - hhash' e - lim - hlo -
 $m : - : m : m : m | - : f : - : r | d : t_1 | d : d : s_1 | d : m : m : m$
 phe e - la - li - ham - ba len - ze nje. (EMarabini) e - la - li -
 $- : f : - : r | d : t_1 | d : d : s_1 | d : m : m : m | - : f : - : r | d : t_1 | d : - : - : -$
 ham - ba len - ze nje. e - la - li - ham - ba len - ze nje.
 (EMara-bin')

Cock & Wood (1995)

KE NE KE NKILE

seSotho

$s : s : - : d' | - : d' : - : d' | l : f : - : r | - : - : | s : - : | t : ta : - : l | s : s : - : s | - : - :$
 Kene ke nki - le le - e - to. Ke i - le ka pe - r'e tshweu
 $s : s : - : d' | - : d' : - : d' | l : f : - : r | - : - : | s : s : - : t | - : t | - : l$
 ha ke bo - na pe - re - ki - si e ntle ha - ra tshi -
 $s : s : - : s | - : - : | m : m : - : m | - : s : - : s | f : f : f : f : f | - : - : - : f$
 mo ya hao . Pe - r'e tshwe - u, ke ro - mi - le mang? Ke
 $r : r : r : r : r | - : - : - : r | m : m : m : m | - : - : - : m | - : m : - : m | - : s : - : s$
 ro - mi - le mang? Ke ro - mi - le mang? Pe - r'e tshwe - u ke
 $- : f : f : f : f : f | - : - : - : f | r : r : r : r : r | - : - : - : r | m : m : m : m | - : - : - :$
 ro - mi - le mang? Ke ro - mi - le mang? Ke ro - mi - le mang?



Ke ne ke nkile leeto
Ke ile ka per' e tshweu
ha ke bona perekisi e ntle
hara tshimo ya hao
Pere e tshweu

ke romile mang?
(Repeat three times)

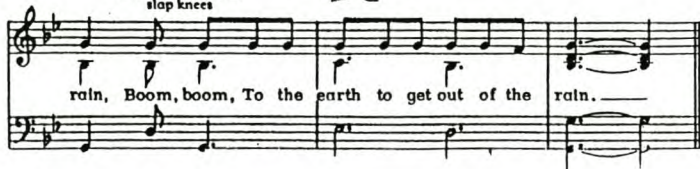
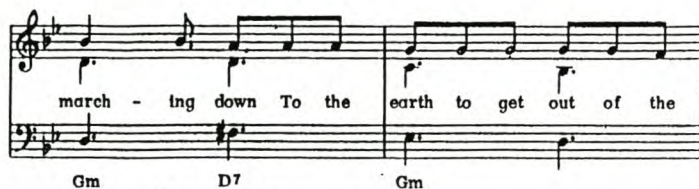
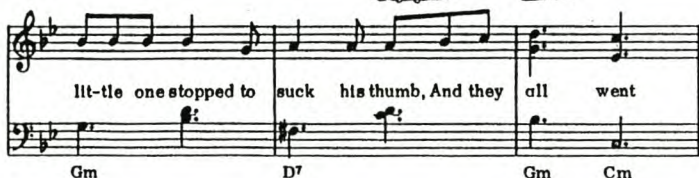
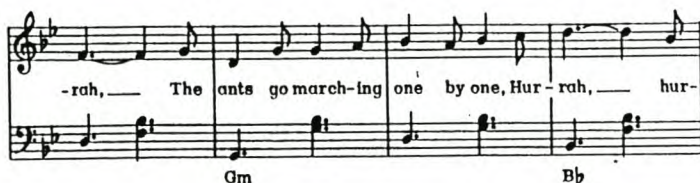
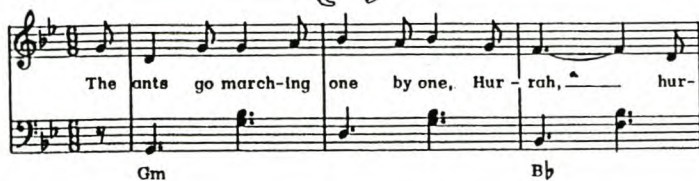
Pere e tshweu
ke romile mang?

I took a journey
I went on a white horse
when I saw a nice peach
in your field
White horse,
whom did I send?
White horse,
whom did I send?

Cock & Wood (1995)



The ants go marching



The ants go marching one by one,
Hurrah, hurrah.

The ants go marching one by one,
Hurrah, hurrah.

The ants go marching one by one,
The little one stopped to suck his thumb,
And they all went marching down
To the earth to get out of the rain,
Boom, boom,
To the earth to get out of the rain.

The ants go marching two by two ...
The little one stopped to do up his shoe

The ants go marching three by three ...
The little one stopped to climb a tree

The ants go marching four by four ...
The little one stopped to knock at the door

The ants go marching five by five ...
The little one stopped to learn to drive

The ants go marching six by six ...
The little one stopped to pick up sticks

The ants go marching seven by seven ...
The little one stopped and went to heaven

The ants go marching eight by eight ...
The little one stopped to shut the gate

The ants go marching nine by nine ...
The little one stopped to walk on a line

The ants go marching ten by ten ...
The little one stopped to say THE END.

Start each verse by holding up the correct number of fingers.

Do the little ant's actions in the middle of each verse.

Show the marching action in the second half of the verse by walking your fingers along your other arm, the floor, or a table.

Slap your knees twice on 'boom, boom', then continue the marching action.

ACTIONS

Start each verse by holding up the correct number of fingers.

For the marching action in the second half of the verse, you can use your fingers, walking them along your other arm, the floor, or the table.

Kyk een-een stap die miere in

Tradisioneel

1. Kyk, een- een stap die mie- re in, hoe- ra, hoe-
 2. Kyk, vier- vier stap die mie- re in, hoe- ra, hoe-

1. ra! Kyk, twee- twee stap die mie- re in, hoe- ra, hoe-
 2. ra! Kyk, vyf- vyf stap die mie- re in, hoe- ra, hoe-

1. ra! Kyk, drie- drie stap die mie- re in, die lang mars het nou
 2. ra! Kyk, ses- ses stap die mie- re in en elk- een het sy r

1. net be- gin en die reën val tip- tap op die aar- de neer.
 2. vrien-dé ge-bring en die reën val tip- tap op die aar- de neer.

Van Dyk (1997)

Zoem zoem zoem
 Philip McLachlan

Duitse volksliedje

1, 2 & 3. Zoem, zoem, zoem, by- tje vlieg al- om.

1. Hy soek al die hel-der-ken-re, kan-fer-foe-lie, soe-te-geu-re.
 2. Suig die sap-pies uit die ro-sie, bloei-sel vandie ap-pel-ko-sie.
 3. Uit die blom-me fris en fleu-rig maak hy heu-ning,soet en geu-rig.

1, 2 & 3. Zoem, zoem, zoem, by- tje vlieg al- om.

Uit: PAK - Sangbundeel, 1979

Van Dyk (1997)

Summ, summ, summ! Bien- chen, summ her- um!

Ei, wir tun dir nichts zu- lei- de
 flieg nur aus in Wald und Hei- de

SONG OF THE BEE

SUMM, SUMM, SUMM

German

1. *p* Summ, Summ, Summ,
 2. *p* Summ, Summ, Summ,
 3. *mf* Summ, Summ, Summ,

Summ, summ, summ! Bien- chen, summ her- um!

Crüger & Grüger (1982)

That's the bu - sy bee! *cresc.* You can tell that he is com - ing By the buzz and
 Lit - tle wand-'ring bee! *cresc.* Tell me, please, (just wait a min - ute,) Which flow'r has most
 Off a - gain goes he! *cresc.* Ga-ther plen - ty ho - ney sweet, And store it up for

hum, hum, hum - ming. *f* Summ, Summ, Summ, Here he is you see.
 ho - ney in it. *p* Summ, Summ, Summ, Won't you talk to me?
 us to eat — *f* Summ, Summ, Summ, Cle - ver lit - tle bee!

Whittaker et al (1961)

Barnyard Song

Kentucky Folk Song

1. I had a cat and the cat pleased me. I fed my
cat un - der yon - der tree. Cat goes fid - dle - i -
fee. 2. I had a hen and the hen pleased me. I
fed my hen un - der yon - der tree. Hen goes chim - my chuck,
chim - my chuck, Cat goes fid - dle - i - fee. 3. I
had a duck and the duck pleased me. I fed my
duck un - der yon - der tree. Duck goes quack, quack,
Hen goes chim - my chuck, chim - my chuck, Cat goes fid - dle - i - fee.

4. Goose ... swish-y, swash-y ...
7. Cow ... moo, moo ...

5. Sheep ... baa, baa ...
8. Horse ... neigh, neigh ...

6. Hog ... grif-fy, gruf-fy ...
9. Dog ... bow, wow ...

Repeat all previous lines after each additional stanza.

From *All Together Sing* ©1962 by Cooperative Recreation Service, Inc. Used by permission.

Wheeler & Raebeck (1977)

Klaas Vermaas se plaas



Trad. volksliedjie

Klaas Ver-maas boer op sy plaas. Hie- ha, hie- ha hou. En
Old Mac- Do- nald had a farm, E- I- E- I- O! And
op sy plaas is daar 'n koei. Hie- ha, hie- ha hou. Dis 'n
on his farm he had some cows, E- I- E- I- O! With a
moe-moe hier en 'n moe-moe daar, hier 'n moe, daar 'n moe; o- ral- oor 'n moe- moe.
moo, moo, here and a moo, moo, there, here a moo, there a moo ev- ry- where a moo, moo.
Klaas Ver- maas boer op sy plaas. Hie- ha, hie- ha hou.
Old Mac- do- nald had a farm, E- I- E- I- O!

(1. Vervang dier met bv. bok - blér, eend - kwaak, hond - woef, hen - kloek, kat - miaau, skaap - mē, uil - hoe, vark - og, ens.

2. Verskeie gehoorspeletjies is moontlik.)

(2) Stellenbosch University <https://scholar.sun.ac.za>

ni- khe na- wa- bo- na- na a- ma- da- du'a ma- hle

Xa e- si- ya echi- bi- ni a- ma- da- du'a ma- hle

Ta la la la la la la la Ta la la la la

Ta la la la la la la la Ta la la la la

Waar geleer/gesing: In skool

Funksie/Gebruik: Aksieliedjie

Van Dyk (1998)

2. Nikhe nawabonana amadad'amahle
Xa esiya echibini amadadu'amhle
Ta la la la la la (2x)

Het julle die mooi ganse gesien
toe hulle na die dam toe gaan?

Klankspel: Daar was 'n bytjie

Afr. Stefné van Dyk na die Engels

Tradisioneel

1. Daar was 'n by- tjie, by- tjie, by, hy vlieg net pal- le, pal- le, pal, hy zoem so
There was a bee a bee a bee, sat on a wall a wall a wall, made a

1. zoem- e, zoem- e, zoem, en dit is al- le, al- le, al!
buzz a buzz a buzz, and that was all a all a all.

Speel met instrumente saam

(Vervang die dier en geluid, bv.:

Daar was 'n apie, apie, aap, hy swaai net palle, palle, pal, hy brom so boggom, boggom, bog, en dit is alle, alle, al.

| | | |
|---------------------------|---------------------|--|
| bokkie, bokkie, bok, | hy spring net....., | hy roep so bē-e, bē-e, bē, |
| donkie, donkie, donk, | hy skop net | hy kla so hie-ha, hie-ha, hie, |
| eendjie, eendjie, eend, | sy swem net | sy kwaak so kwaak-e, kwaak-e, kwaak, |
| hondjie, hondjie, hond, | hy knor net | hy blaf so woef-e, woef-e, woef, |
| henne, henne, hen, | sy skrop net | sy kloek so kloek-e, kloek-e, kloek, |
| katjie, katjie, kat, | sy spin net | sy miaau so miaau-e, miaau-e, miaau, |
| koeitjie, koeitjie, koei, | sy wei net | sy bulk so moe-e, moe-e, moe, |
| kokke-, kokke-, wiet, | sy sing net | sy sing so kokke-, kokke-, wiet, |
| leeutjie, leeutjie, leeu, | hy pronk net | hy brul so brrul-e, brrul-e, brrul, |
| skapie, skapie, skaap, | hy wei net | hy blêr so mē-e, mē-e, mē, |
| uiltjie, uiltjie, uil, | hy dink net | hy hoe so hoe-e, hoe-e, hoe, |
| varkie, varkie, vark, | hy rol net | hy og so ogge, ogge, og, |
| voëltjie, voëltjie, voël, | sy fluit net | sy fluit so tjirpie, tjirpie, tjirp, .. |

Van Dyk (1997)



Ou tante Sprinkaan

B Traas

Ou tan- te Sprin- kaan spring so ver. Sy

spring tot by die Mō- re- ster.

Uit: Storiemuis (Rubicon)

Wiet verniet

Philip McLachlan

Ned. volksliedjie (gewysig)



1. Kok-ke-, kok-ke- wiet, wiet, wiet, my nes- sie sit in die riet, riet, riet, die
2. Ak- kel-, ak- kel- dis, dis, dis, so blink en glad soos 'n vis, vis, vis, jy
3. Skil- pad-, skil- pad- dop, dop, dop, so hard jy kan maar klop, klop, klop, die



- men- se soek ver- niet, niet, niet! *Kok- ke- wiet!
 vang ver- niet: dis mis, mis, mis, *ak- kel- dis!
 ou laat hom nie fop, fop, fop. *Skil- pad- dop!

Uit: FAK - Sangbundel, 1979

Klein kind: Gebruik as bonser.

(Een speler kruip weg terwyl die ander hulle oë toe hou. Dié speler sing dan die klanke by * - die ander moet die rigting van die klank uitwys.)

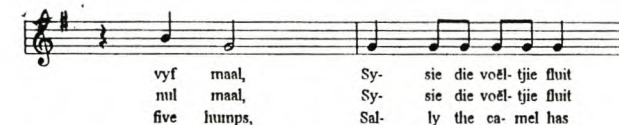
Sy die voël-tjie

S. v. D.

Na 'n Neger



- (Imite koor) Sy- sie die voël-tjie fluit vyf* maal, Sy- sie die voël-tjie fluit
 Sy- sie die voël-tjie fluit nul maal, Sy- sie die voël-tjie fluit
 Sal- ly the ca-mel has five humps, Sal- ly the ca-mel has



- vyf maal, Sy- sie die voël-tjie fluit
 nul maal, Sy- sie die voël-tjie fluit
 five humps, Sal- ly the ca-mel has



- vyf maal, die rooi- dag kom uit
 nul maal, die rooi- dag is uit
 five hump so ride Sal- ly ride (dum dum dum)
 (Last time) no humps for Sally is a horse (of course)

(*herhaal met "vier", "drie", "twee" en "een")

(1. Vingerspeletjie.

2. Op "vyf" speel met 5 instrumente saam en verminder hulle soos die getal verminder)

Van Dyk (1997)

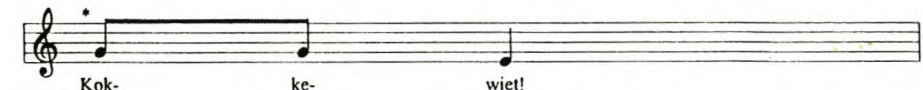
Koe - koe

Na Frikkie Strydom



- *Koe- koe! Waar is jy? Koe- koe! Daar is jy!
 Koe- koe! Roep jy my? Koe- koe! Ek is bly!

Uit: Pretige Liedjies vir Hansies en Grietjies



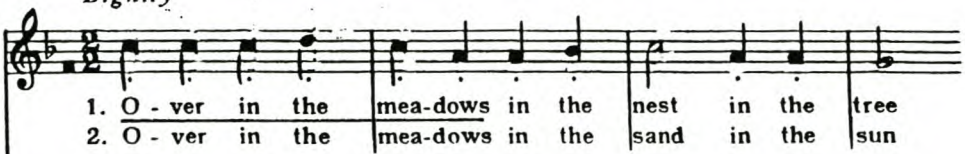
- Kok- ke- wiet!

(1. Kan as 'n antifonale speletjie tussen twee groepe of 'n solis en 'n groep gespeel word.


2. Kan as 'n gehoor-speletjie gespeel word: a. rigting; b. afstand [naby of ver]; c. timbre ["wie van die spelers het gesing?"]; d. ritme onderskeiding [deur onderskeidelik die "koe-koe" en "kokkewiet" ritmes soos voor geklap/gespeel, te onderskei].)

AMERICAN CHILDREN'S SONG


Lightly



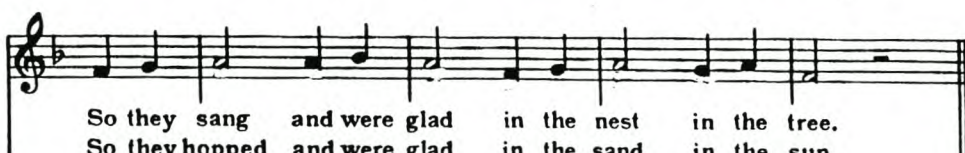
1. O - ver in the mea-dows in the nest in the tree
2. O - ver in the mea-dows in the sand in the sun



Lived an old mo-ther bird-y and her lit-tle bird-ies three.
Lived an old mo-ther toad-y and her lit-tle toad-y one.



'Sing,' said the mo-ther; 'We sing,' said the three,
'Hop,' said the mo-ther; 'We hop,' said the one,




So they sang and were glad in the nest in the tree.
So they hopped and were glad in the sand in the sun.


3. Over in the meadows in a sly little den
Lived an old mother spider and her little spiders ten.
'Spin', said the mother; 'We spin', said the ten,
So they spun and caught flies in their sly little den.

Fiske & Dobbs (1954)

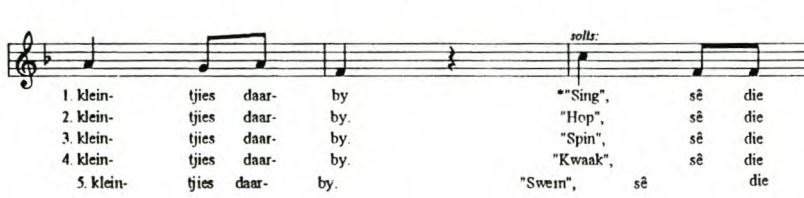
Onder in die vlei waar die voëltjies bly Amerikaanse volksliedjie



1. On- der in die vlei waar die voël- tjies
2. On- der in die vlei waar die pad- das
3. On- der in die vlei waar die spin- ne- kop- pe
4. On- der in die vlei waar die pad- das
5. On- der in die vlei waar die vis- sies




1. bly, woon 'n voël- tjie- mam- ma met drie
2. bly, woon 'n pad- da- mam- ma met drie
3. bly, woon 'n spin- ne- kop- mam- ma met drie
4. bly, woon 'n pad- da- mam- ma met drie
5. bly, woon 'n vis- sie- mam- ma met drie




1. klein- tjies daar- by "Sing", sê die
2. klein- tjies daar- by. "Hop", sê die
3. klein- tjies daar- by. "Spin", sê die
4. klein- tjies daar- by. "Kwaak", sê die
5. klein- tjies daar- by. "Swem", sê die

rolls:



1. mam- ma, "Ons sing", sê die drie. En hul
2. mam- ma, "Ons hop", sê die drie. En hul
3. mam- ma, "Ons spin", sê die drie. En hul
4. mam- ma, "Ons kwaak", sê die drie. En hul
5. mam- ma, "Ons swem", sê die drie. En hul

groep:



1. sing, en hul sing: tjir- pie- la, tjir- pie- liel
2. hop, en hul hop: hop- pe- la, hop- pe- liel
3. spin, en hul spin: spin- ne- la, spin- ne- liel
4. kwaak, en hul kwaak: kwa- ke- la, kwa- ke- liel
5. swem, en hul swem: swem- me- la, swem- me- liel

(*Geleentheid vir antfonale sang is hier op die partituur aangedui: Tussen 'n solis en 'n groep, óf tussen twee groepe.)

Die Hoep-hoep

Anoniem Trad./Anoniem

"Gog- ga, gog- ga, gog- ga", roep die hoep- hoep.
 "Net- nou, net- nou, net- nou vang ek jou!"

Van Dyk (1997)

Klanknaboetsingliedjie

Afr.: G. Gruber & Eng.: S van Dyk Philip McLachlan

Die uil- tje skree: Oe- hoe; die koei- tje sê: Moe-
 The lit- tle owl: Hoo- hoos; the lit- tle cow: Moo-
 moe; die hen- ne- tje roep: Kloek- kloek, kloek- kloek; die
 moos; the lit- tle hen: Clook- clook- clook- clooks; the
 trein- tje gaan: Tjoek- tjoek, tjoek- tjoek; en kind- tje gaan nou doe- doe.
 lit- tle train: chook- chook- chook- chooks; and lit- tle ba- by doo- doos.

Uit: FAK - Sangbundel, 1979

1a. Gebruik as speelliedjie terwyl aantrek of doek omruil.

(Die diergeluide kan: 1) deur soliste gesing word, 2) deur nie-melodiese en /of melodiese slaginstrumente gespeel word, 3) of as gehoorspeletjie gebruik word; laat soliste wegkruip en laat die klankrigting of/en klankbron [timbre] raai.)

Bokmakierie / Alouette

S.v.D. Frans

Bok- ma- kie- rie, gou- e bok- ma- kie- rie.
 A- lou- et- te gen- tille A- lou- et- te,
 Bok- ma- kie- rie, een, twee, drie, ge- vang.
 a- lou- et- te je te plu- me- rai.
 Jy is aan jou *kop ge- vang, jy is aan jou kop ge- vang.
 Je te plu- me- rai **la tête, je te plu- me rai la tête.
 *Aan jou kop, aan jou kop, Ooooo!
 Et la tête, et la tête Ah!


D.C. al Fine

Van Dyk (1997)

* Kop / bek / oë / nek / vlerke / pote / stert / rug. Maak kettingrym.

**le bec, le cou, les ailes, les pattes, la queue, le dos.

Philip McLachlan *Duitse volksliedjie*



1. Tin- tin- kie trou met Piet- my- vrou, die voël- tjies moes toe brui- lof hou. Fa-
 2. Die trou- e- ry was kwart oor vier, toe lees Fi- skaal die for- mu- lier. Fa
 3. Die vin- kies het die koor ge- sing, kon- fet- tie moes die mos- sies bring. Fa



1 - 3. la- la- la, fa- la- la- la, fa- la- la- la- la- la.

'it: Notepret 3 van Philip McLachlan (Nasou)

Kyk die swaeltjies is weer hier

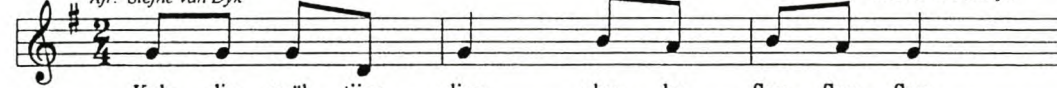
Afr. Stefné van Dyk *Duitse volksliedjie*



Kyk, die swael- tjies is weer hier laat ons *len- te*
Saam- vier! Hoor hoe hul- le kwet- ter en fluit,
 ai, dit is 'n vro- li- ke ge-luid! Al die swael- tjies
 is weer hier; laat ons nou saam fees- vier!

Kyk die voëltjies vlieg

Afr. Stefné van Dyk *Xhosa volksliedjie*

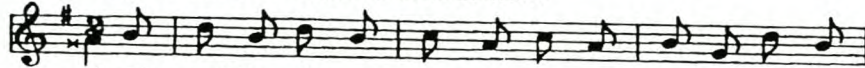


Kyk die voël- tjies vlieg, vler- ke flap, flap, flap.
 Ma- si- kha- nge- le e- za- nta- ka- na,
 Kyk die voël- tjies vlieg, vler- ke klap, klap, klap.
 zi- pha- pha- ze- la nga- ma- phi- kwa- na,
 Hoor die voël- tjies fluit: Twiet, twiet, twiet.
 zi- thi tsi- yo- yo tsi- yo- yo,
 Hoor die voël- tjies fluit: bek- kies twiet, twiet, twiet.
 zi- thi tsi- yo- yo, nge- mi- lo- nya- na.

Uit: Sing Africa! van Patricia Schonstein (African Sun Press)

GERMAN FOLK SONG

Lively. Sing a number of times to solfa as well.



1. It's wedding day in feather-land, the guests have come, strike
2. The pigeons in the cho - ir sing, con - fet - ti will the



up the band } Fa la la la, fa la la la, fa la la la la la
star-lings bring

3. The bridegroom is the turtle-dove
And on his arm his lady - love.

Can you make another verse for this song?

McLachlan ([s.a.]: 6).

seTswana Nonyane tse tlhano
godimo ga setlhare.

E nngwe ya re,
'Bona mole.'
E nngwe ya re,
'Ke monna ka sethunya.'
E nngwe ya re,
'A re tshabeng.'
E nngwe ya re,
'A re iphilleng.'
E nngwe yare,
'Ga re motshabe rona,
ga re motshabe rona.
Re a fofa.
Re a fofa.'

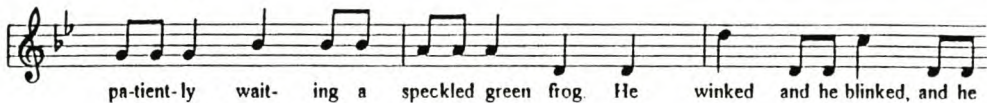


Five birds
in a tree.
One said,
'Look there.'
One said,
'It is a man with a gun.'
One said,
'Let's run away.'
One said,
'Let's hide away.'
One said,
'We are not afraid,
we are not afraid.
We are flying away.
We are flying away.'

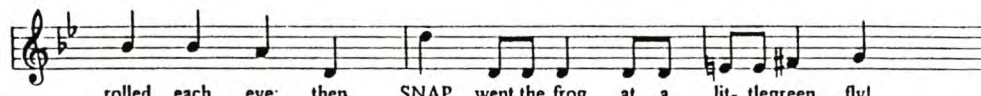
Cock & Wood (1936)



On the edge of a pond on a great big log sat

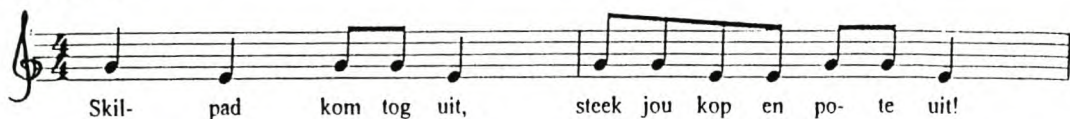


pa-tient-ly wait- ing a speckled green frog. He winked and he blinked, and he

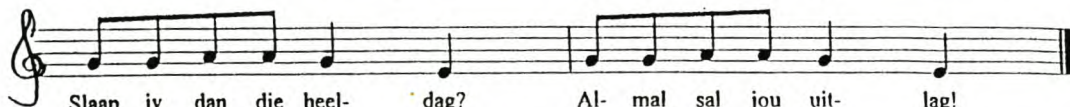


rolled each eye; then SNAP went the frog at a lit- tlegreen fly!

Skilpad



Skil- pad kom tog uit, steek jou kop en po- te uit!



Slaap jy dan die heel- dag? Al- mal sal jou uit- lag!
Mie- re loop en wer- skaf, kin- ders hard-loop, jil laf.
Hoor jy hul nie raas nie? Het jy nooit ooit haas nie?

(g'n)

Uit: Suid-Afrika Sing! Deel 1 van S M Pretorius (Dietse Kultuur-Boekhandel)



Umvundlana othile
Wangena entsimini
Wadibana neemboty
Wazitya kwasemini
Waqakatha, waqakatha,
Wanyantsula, wanyantsula,*
Wagoduka ehluthi

Translations

English

A certain hare
Goes to the field
He comes across some beans
He eats the beans
Hop, hop,
Getting full, getting full,
He goes home full

Afrikaans

'n Sekere haas
Gaan na die lande,
Sien boontjies,
En eet die boontjies
Hup, hup,
Swaai, swaai,
Huis toe is hy
Met 'n vol pens

*Wanyantsula - describes the swaying gait of a person/animal with a very full stomach.

Grassroots (1990)

Little Bunny Rabbit

Duitse volkswysie

1. Lit- tle bun- ny, rab- bit, Hop! Hop! Hop!
2. Tell me whatyou're do- ing, Hop! Hop! Hop!

1. Lit- tle bun- ny, rab- ears bit, Stop! Stop! Stop!
2. Ma- king my long go, Flop! Flop! Flop!

20. Hasie in die bossie

(D) Lomerig
Ha - sie in die bos - sie, sit en

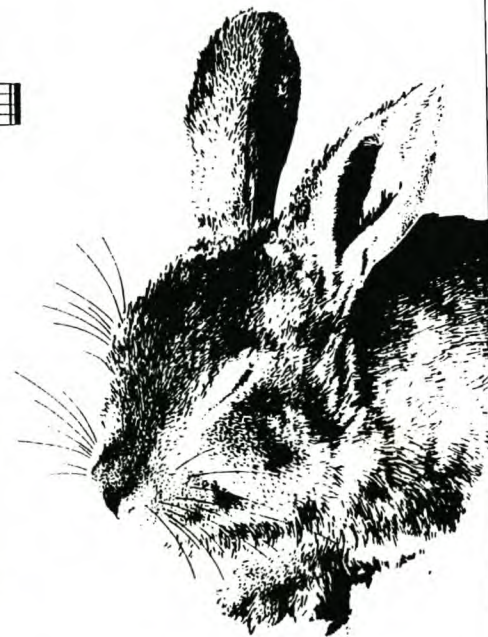
(D) slaap. „Ar - me Ha - sie is jy siek? Waar - om lyk jy

(A) Lewendig
so ko - mlek? " Ha - sie spring! Ha - sie spring!

cht (1975)

Die speletjie word soos volg gespeel:

Kinders sit in 'n kring. In die middel is 'n outjie wat „Hasie" voorstel. Die liedjie word gesing — by die woorde „Hasie spring" vlieg die „Hasie" op en vang een uit die kring. Die een wat gevang word, is dan weer „Hasie".



THE BEAR WENT OVER THE MOUNTAIN

Popular song

Level: U and L
Key of F: start F (do)

Quickly and Lightly

Oh, the bear went o-ver the moun-tain, The bear went o-ver the moun-tain, The
bear went o-ver the moun-tain To see what he could see, — And
all that he could see, — And all that he could see — Was the
oth-er side of the moun-tain, The oth-er side of the moun-tain, The
oth-er side of the moun-tain Was all that he could see.

From *Sharing Music*, Music for Young Americans series, © 1966, by the American Book Company, by permission of the American Book Company.

The action

- Sing well-known words to the same tune:
 - We won't get home until morning, etc.
We won't get home at all
 - For he's a jolly good fellow, etc.
Which nobody can deny.
- Try "The Wiggle Song," using the same tune:
 - My thumbs are starting to wiggle, my thumbs are starting to wiggle,
My thumbs are starting to wiggle around, around, around.
 - My thumbs and fingers are wiggling, etc.
 - My hand is starting to wiggle, etc.
 - My arms are starting to wiggle, etc.
 - My head is starting to wiggle, etc.
 - Now all of me is a-wiggling, etc.
- Create new verses for this tune.
- Try the following simple dance to the music:

Formation: Two long lines facing (one girls, one boys, if desired)
meas. 1-4: walk forward three steps, bow (curtsy), three counts walk backward three steps, bow (or curtsy), three counts
meas. 4-8: lines walk toward each other, eight steps, with one line passing under raised arms of other line, eight counts

Lines face

meas. 9-10: clap three times, hold
meas. 11-12: clap three times, hold
meas. 13-16: hook right elbows with partner in opposite line and swing or walk around eight steps (eight counts)
meas. 17-20: hook left elbows and swing or walk around eight steps as before, only ending in opposite positions

Repeat whole dance from the beginning, ending in original positions.

Related activities and materials

- Research the living habits and origins of various kinds of bears, then create some new verses about them, for example, "The grizzly lives in Alaska" or "The polar bear likes the cold weather."
- Go on a "Bear Hunt," no. 39A.
- Listening:
 - "Bear Symphony," Haydn, *Enjoying Music*, NDM Series, American Book Company.
 - "Three Bears," Coates, BOL #67.
- See "Isn't It Funny," no. 33.

Gelineau (1974)

Cuddly Koala

To the tune of Frere Jacques

Cuddly Koala, Cuddly Koala,
Opossums too, Opossums too,
Wallaby and Wombats
Wallaby and Wombats
Kang-a-roo, Kang-a-roo.



Cuddly Koala



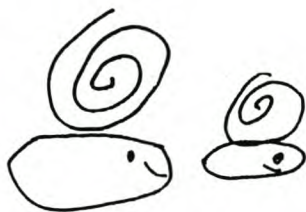
Opossums too



Wallaby and Wombats



Kangaroo



Kangaroos like to hop

Kangaroos like to hop
And zebras like to run
Horses like to trot
But I like to lie in the sun.

Panthers like to pounce
And leopards like to leap
Snails like to creep
But I like to sing in my sleep.

Snails like to creep
And winkles like to wink
Cats like to sleep
But I like to splash in the sink.

Frogs like to jump
And bees like to hum
Elephants like to thump
But I like to play on my drum.

V.1 Kan-ga — roos like to hop (Kan-ga — roos like to hop) and
ze-bras like to run (and ze-bras like to run)
Hor-ses like to trot (Hor-ses like to trot) But
I like to lie in the sun.
V.2 Pan-thers like to pounce (Pan-thers like to pounce) and
Snails like to creep (Snails like to creep)
leo-pards like to leap (leo-pards like to leap)
win-kles like to wink (win-kles like to wink)
Seals like to bounce (seals like to bounce) but
cats like to sleep (cats like to sleep) but
I like to sing in my sleep.
I like to splash in the sink.

Schonstein (1990)

4. Apie se bruilof

V.1 Ek sal op 'n dag te skryf fen daar on - der op my plek toe
kom 'n boh - be - jaan - tje met 'n brie - fie in sy bek dit
was ge - skryf op var - kens-blaar, dit was nie al - te mooi tog
Refrein
kom ek dit lees dat hy my na sy brui - lof uit wil mooi Ons
dans dat dit so gons die ou der - wet - se kol - tel - jons : die mu
siek is vals en ons dans dat dit wals, maar al wat jol is ons die mu
siek is vals en ons dans dat dit wals, maar al wat jol is ons.

2. Hy sou gaan trou het met Miss Aap, en het haar lank gevry,
en nou het sy eers „ja“ gesê, dat hy vir haar kon kry

Refrein

3. My naam is „Joppie Bobbejaan“, gebore aan die Kaap
en sy't gekom van Kafferland, en heet „Nooi Miena Aap“!

Refrein

4. Oom Jakkals het die koets gery, die voorman was 'n mier
die strooijonker 'n ystervark en die strooimeisie 'n tier.

Refrein



Opgeteken by Dr. J. J. P. Op't Hof, Pretoria, Oom Willem van Heerden, Horingkult, W. T. en mev. Rhoda Molen, Rust des Winter, T. 1.
Hierdie woorde is samengesteld uit fragmente van woorde en woorde wat van by skoonheidsontvang is
Dit bestaan uit vele variante van die woorde en die woorde van die heide.

Lambrecht (1975)



One little elephant balancing
 Step by step on a piece of string
 Thought it such a funny stunt
 Called up another little elephant

Two little elephants balancing(repeat the last 3 lines)

Three little elephants balancing(repeat the last 3 lines)

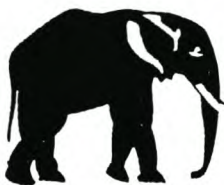
Four little elephants balancing(repeat the last 3 lines)

Five little elephants balancing
 Step by step on a piece of string
 All of a sudden the piece of string broke
 And, down fell all the elephant folk

NSC (1999)



☆ Toddlers will enjoy acting out this rhyme.



The elephant goes
 like this, like that,



He's terribly big,



And he's terribly fat.



He has no fingers,



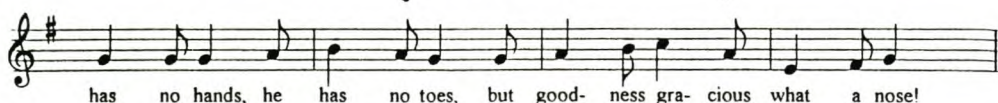
He has no toes,



But goodness, gracious,
 what a nose!

Emerson & Price (1993)

The Elephant



Haal kom ons maak 'n kring

Haai, kom ons maak 'n kring, met ie- mand bin- ne- in. Ja,
E- li- nye i- ka- ndle- la li- ha- mba e- sa- ngent'. E-

kom ons maak 'n kring, met ie- mand bin- ne- in.
li- nye i- ka- ndle- la li- ha- mba e- sa- ngent'.

Tra- la, tra- la, tra- la- la, tra- la- la- la, tra- la- la- la.
la, sha- la, la, sha- la, la, sha- la, la, sha- la, la.

le- na die- na dei- na- dou, skot- le- wie- na fei- na fou,
Sha- la, sha- la, la- la- la. tha- u- urn- ntwa- na na

het joul Hoe- la hoe- pel, hoe- la
wa- kho. Si- shu- ku- ma, si- shu-

hoe- pel, voe- te boe- mel, voe- te boe- mel. Klap
ku- ma, si- beth' i- nya- wo- o e- mwa. Si-

een, twee, drie, joe- gaail Draai, mal- le- meul draail
qliwa- ba ne- za- ndla, si- ji- ke- le- za!

Uit: Songs sung by South African children (Grassroots Educare Trust)

(Maat 1 - 4: Ongelyke aantal kringspelers dans regsom in die kring en die middelman linksom.

Maat 5 - 8: Nou dans die kringspelers linksom en die middelman regsom.

Maat 9 - 12: Spelers draai hul rûle op middelman en wikkel hulle lywe heen en weer op maat van die musiek.

Maat 13 - 18: Kringspelers draai terug sodat hulle weer na die middelman kyk, staan stil en klap op die musiekmaat terwyl die middelman in die kring om loop en die spelers aftel. By "het jou" vat hy daardie speler saam met hom na die binnekant van die kring, terwyl al die kringspelers ook vir hulle 'n maat kies.

Maat 19 - 21: Spelers plaas hande in die sye en maak sirkelbewegings met heupe.

Maat 22 & 23: Neem maat se hande en stamp met die voete agteruit.

Maat 24 & 25: Klap teen maat se hande.

Maat 26 & 27: Haak maat se arm in en dans al in die rondte. Die speler wat deur die middelman gekies is, word die nuwe middelspeler.)

Dance to the light of the moon

Lion and zebra won't you come out tonight,
come out tonight, come out tonight,
Lion and zebra won't you come out tonight,
and dance to the light of the moon.

Buffalo and eagle won't you come out tonight,
come out tonight, come out tonight,
Buffalo and eagle won't you come out tonight,
and dance to the light of the moon.

Animals of Africa come out tonight,
come out tonight, come out tonight,
Animals of Africa come out tonight
and dance to the light of the moon.



Amerikaans

Li-on and Ze-bra won't you come out to - night,
come out to - night, Come out to - night, Li-on and
Ze-bra won't you come out to - night, and
dance to the light of the moon.

Wild and free



The an-i-mals of Af-ri-ca are
The way to stop the poach-ers is to
call-ing one by one, For the hun-ters and the
put an end to greed, and to ne-ver buy their
poach-ers to all tro-phies which we put a-way their guns, They
real-ly do not need, We
want to live in Af-ri-ca where God meant them to
don't need their ivory, We don't need rhi-no
be, Wild and hap-py and safe and
horn, what we need is our an-i-mals
free.
free where they were born.

The animals of Africa
are calling one by one,
For the hunters and the poachers
To all put away their guns,
They want to live in Africa
Where God meant them to be,
Wild and happy and safe and free.

The way to stop the poachers
Is to put an end to greed,
and to never buy their trophies
Which we really do not need,
We don't need their ivory,
We don't need rhino horn,
What we need is our animals
Free where they were born.

Chorus
Ma—zi—bu—ye i—ind—lo—vu,
Ma—ka—bu—ye a—ma—hlo—si,
Ma—ka—bu—ye a—ma—kho—zi, Ma—yi—
bu—yi Af—ri—ka.

Schonstein (1990)

**Mazibuye iindlovu,
Makabuye amahlosi,
Makabuye amakhozi,
Mayibuyi Afrika.**

(May the elephants return,
May the leopards return,
May the eagles return,
May Africa return).



The moon goes round the earth

The moon goes round the earth,
The earth goes round the sun,
Turning through time and space,
They're not the only ones.

Venus Mercury Mars,
Turning around the sun,
Turning among the stars,
They're not the only ones.

Uranus turns and Pluto,
With Neptune and Jupiter too,
Turning with Saturn through space,
Around and round they go.

A musical score for the song 'The moon goes round the earth'. It consists of ten staves of music in G major (one sharp) and 4/4 time. The lyrics are written below the notes. The score includes three verses: V.1, V.2, and V.3. The music is written in a simple, accessible style suitable for children's educational materials.

v.1. The moon goes round the earth, The earth goes round the
Sun, Turn-ing through time and space, They're
not the on-ly ones. V.2. Ve-nus Mer-cu-ry
Mars, turn-ing a-round the sun, Turn-ing a-mong the
Stars, they're not the on-ly ones. V.3 U-
ra-nus turns and Plu-to — with Nep-tune and Ju-pi-ter
too, Turn-ing with Sat-urn through space —, A-
round and round they go.

Schonstein (1990)

Big, bright Africa

The moon and stars are big and bright,
Deep in the night of Africa,
The fruit bats fly and the crickets sing,
Deep in the night of Africa.

The sun is bright and the sky is blue,
Deep in the day of Africa,
The crocodiles swim and the monkeys play,
Deep in the day of Africa.

A musical score for the song 'Big, bright Africa'. It consists of ten staves of music in G major (one sharp) and 4/4 time. The lyrics are written below the notes. The score includes two verses: Verse 1 and Verse 2. The music is written in a simple, accessible style suitable for children's educational materials.

The moon and stars are big and bright, — Deep in the night of
Af-ri-ca, — The fruit bats fly and the crick-ets sing, —
— Deep in the night of Af-ri-ca. — The
Sun is bright and the sky is blue, — Deep in the day of
Af-ri-ca, — The cro-co-diles swim and the mon-keys play, —
— Deep in the day of Af-ri-ca. —



1. In die hel- der maan- skyn, goei- e buur-mans- vrou.
2. In die hel- der maan- skyn, ant- woord- buur- vrou net:
Au clair de la lu- ne mon a- mi Pier- rot,

Ek sien die maan,
die maan sien my.
God sêen die maan
en my daarby.

Philip de Vos



1. Ag, my pen is stuk- kend, leen my jou- ne gou.
2. Nee, ek het g'n kers nie, ek is reeds in bed.
Prê- te- moi ta plu- me, pour é- crire u mot.

I see the moon,
and the moon sees me.
God bless the moon
and God bless me.

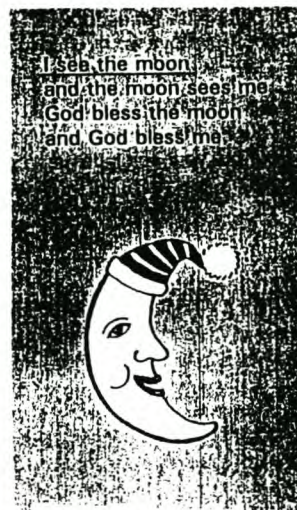


1. Ook het ek geen kers nie, weg my ton- tel- doos.
2. Vra vir Han- sie langs- aan, vrou van ou neef Koos,
Ma chan- dells est mor- te je n'ai plus de feu:



1. Ag, my goei- e buur- vrou, wees tog net nie boos.
2. want in haar kom- bui- sie staan sy ton- tel- doos.
Ou- vre- moi ta por- te pour l'a- mour de Dieu.

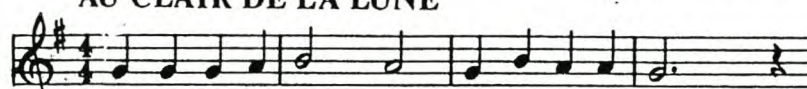
Uit: FAK - Sangbundel, 1979



Cock & Wood (1995)

PIERROT AU CLAIR DE LA LUNE

French folk-tune



Pier-rot, Pier-rot, hear me! let me in I pray!



Fire I've none to cheer me, candle's burnt a - way. Just your pen I'd bor - row, —



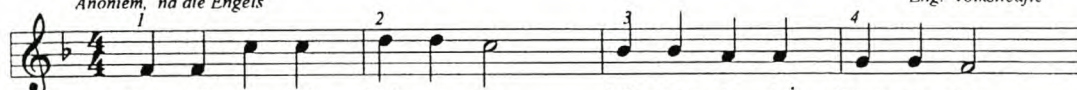
I've a note to write — Leave me not in sor - row, 'Neath the cold moon-light.

Whittaker et al (1961)

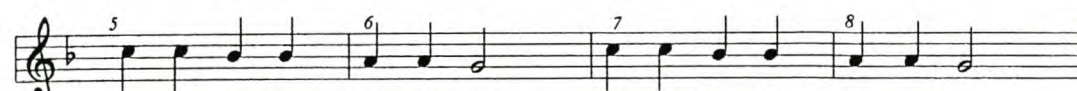
Vonkel kleine ster / Twinkle little star

Anoniem, na die Engels

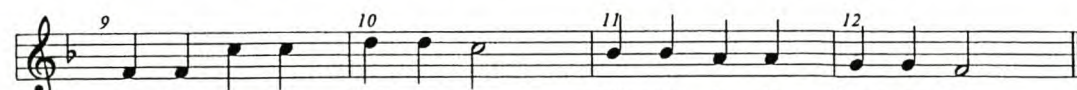
Eng. volksliedjie



Von- kel, von- kel, klei- ne ster, kyk waar is jy' hoog en ver:
Twin- kle twin- kle lit- tle star, how I won- der what you are.



aan die lug se ver- ste rand, soos 'n hel- der di- a- mant.
Up a- bove the world so high, like a dia- mond in the sky.



Von- kel, von- kel, klei- ne ster, kyk waar is jy' hoog en ver.
Twin- kle twin- kle lit- tle star, how I won- der what you are.

Kweloze loku khanya

Kweloze loku khanya
kukho umzi omhle
Imvana eku khanya
Akukho busuku
Uthixo wazisula inyembez'emehlweni
Nayo iminyaka khona
Ayisoziphele.

Langa alifuneki
Apho kumzi omhle
Imvana eku khanya
Akukho busuku
Uthixo wazisula inyembez'emehlweni
Nayo iminyaka khona
Ayisoziphele.

(In the place of stars and moon and sun, which is God's home, there is no sorrow, but light.)



Schonstein (1990)



Hulle sê daar's 'n Man in die Maan



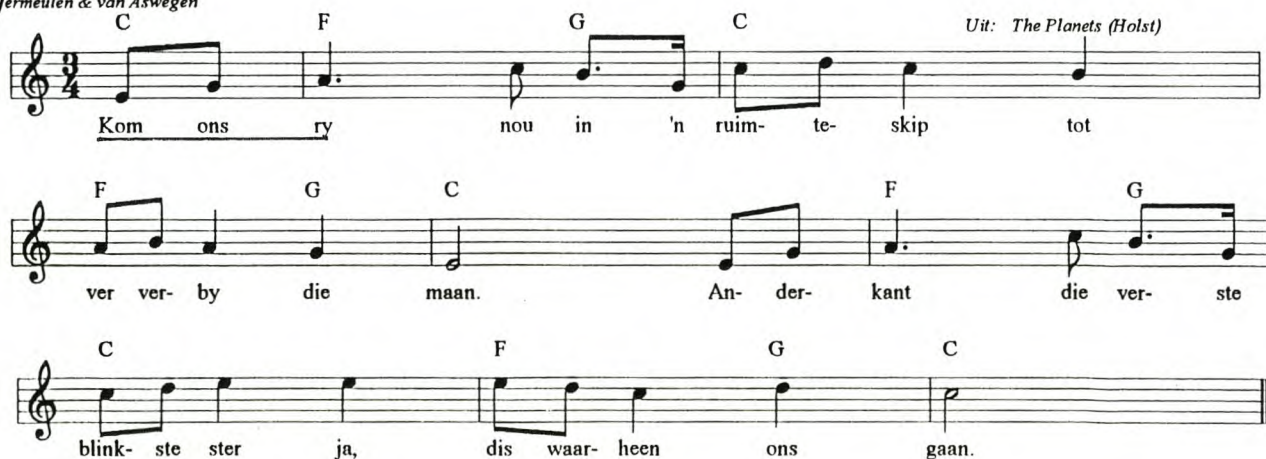
Lambrecht (1975)

Jupiter Tema

Van Aswegen & Vermeulen ([s.a])

Vermeulen & van Aswegen

Uit: The Planets (Holst)



London Hill

Key of F Major

English Folk Song



Birkenshaw (1982)

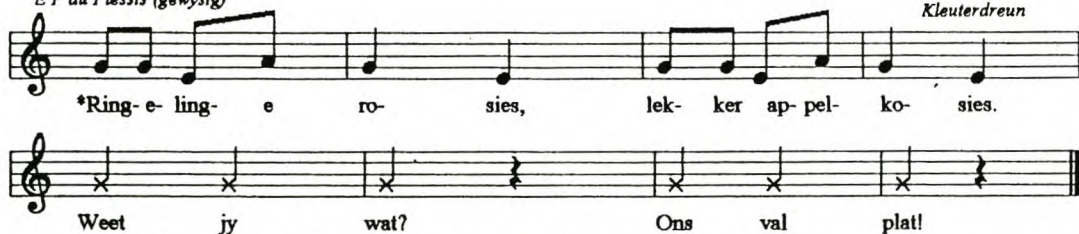
2. I shook my foot on London Hill,
London Hill, London Hill
I shook my foot on London Hill
On a cold and frosty morning.
3. I shook my head on London Hill,
London Hill, London Hill
I shook my head on London Hill
On a cold and frosty morning.
4. I jumped up and down on London Hill...
5. I rode my bike to London Hill...
6. I ran all the way to London Hill...

Have the children act out the various verses and make up many others to fit the pattern of the music. Each child can have a turn while the others copy the actions and sing the words. The language and movement possibilities are endless.

Ringelinge rosies

EP du Plessis (gewysig)

Kleuterdreun



Klein kind: Gebruik as bonser en laat kind op "plat" grond toe "val"

(*Stippe-stappe rosies; driffe-draffe /trippe-trappe /huppel-hoepel /springelinge /voete stampe /huppe-hoppe rosies, ens.



Emerson & Price (1993)

Ring-a-ring-a-roses

Trad.

Toddler drone



(*Walk around the roses; Run /tip-toe /skip /hop /stamp /march around the roses, etc.)

Hop old Squirrel / Hop Bojaan *Amerikaanse volksbedjie*

S.v.D.

1. Hop bo- jaan, die- del- die die- del- da, hop bo- jaan, die- del- die- dam.
 2. Ha- sie wip, die- del- die die- del- da, ha- sie wip, die- del- die- dam.
 *Hop old **squirrel ei- dle dum ei- dle dum Hop old squirrel ei- dle dum dee.

1. Hop bo- jaan, die- del- die die- del- da, hop bo- jaan, die- del- die- dam.
 2. Ha- sie wip, die- del- die die- del- da, ha- sie wip, die- del- die- dam.
 Hop old squirrel ei- dle dum ei- dle dum Hop old squirrel ei- dle dum dee.

* change movement jump, run, skip, etc. ** change squirrel to pig, cow, cat, dog, etc.

- (1. Vervang die werkwoord bv. buig, gly, klap, klik, krûk, spring, stamp, stap, swaai, waai, wieg, ens. en voer die bewegings uit; of sing bv. "Himn [o fongklap] bojaan" terwyl 'n voorafgekose handeling uitgevoer word en laat 'n tweede groep raai wat die bojaan doen.
2. Vervang die dier bv. met fisant, patrys, volstruis [in die eerste vers], of met dikkop, jakkals, kwikkie, ribbok, sysie, ens. [in die tweede vers].
3. Vervang die werkwoord met diegeluid wat die diere maak bv. bokkie bâ, eendjie kwaak, hondjie woef, hermetjie kloek, katjie miaau, koeitjie moe, skapie mû, uiltjie hoe, varkie og, ens. of 'n speletjie om te raai watter dier 'n sekere geluid maak, ens.)

Birkenshaw (1982) & Van Dyk (1997)

Ted-dy Bear, Ted-dy Bear, touch the ground. Ted-dy Bear, Ted-dy Bear, turn a- round.
 Ted-dy Bear, Ted-dy Bear, buc-kle my shoe. Ted-dy Bear, Ted-dy Bear, I love you!

(Also used as a skipping rhyme) Show feeling

Ons Spring *Meksikaanse volkswysie*

S.v.D.

Ons spring en spring en spring, en hup- pel- e om en om. Ons
 We jump and jump and jump, and then we go round and round We

spring en spring en spring, en hup- pel- e om en om.
 jump and jump and jump and then we go round and round.

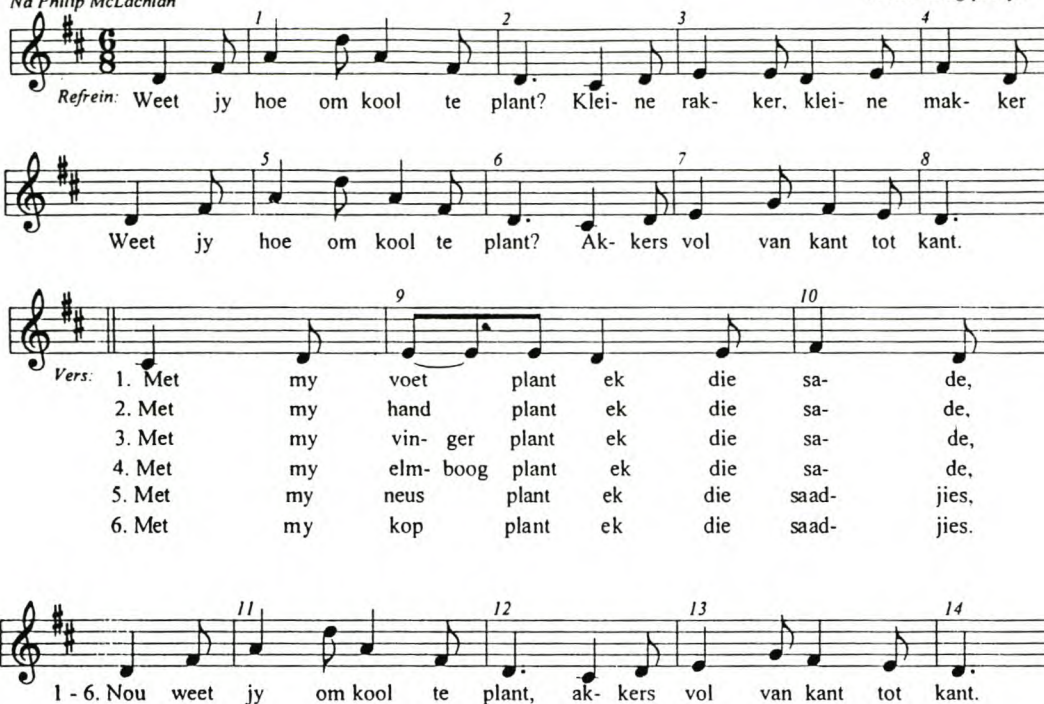
Klein kind: Gebruik as bonser

(Staan in 'n kring en voer die aksies uit; by "huppele om" draai elkeen om sy eie as. Verander aksiewoord na bv. buig, gly, klap, klik, knik, hop, stamp, stap, swaai, waai, wieg, ens. en voer dan die aksie uit.)

Van Dyk (1997)

Na Philip McLachlan

Franse sangspeletjie



Refrein: Weet jy hoe om kool te plant? Klei- ne rak- ker, klei- ne mak- ker

Weet jy hoe om kool te plant? Ak- kers vol van kant tot kant.

Vers: 1. Met my voet plant ek die sa- de,
2. Met my hand plant ek die sa- de,
3. Met my vin- ger plant ek die sa- de,
4. Met my elm- boog plant ek die sa- de,
5. Met my neus plant ek die saad- jies,
6. Met my kop plant ek die saad- jies.

1 - 6. Nou weet jy om kool te plant, ak- kers vol van kant tot kant.

Van Dyk (1997)

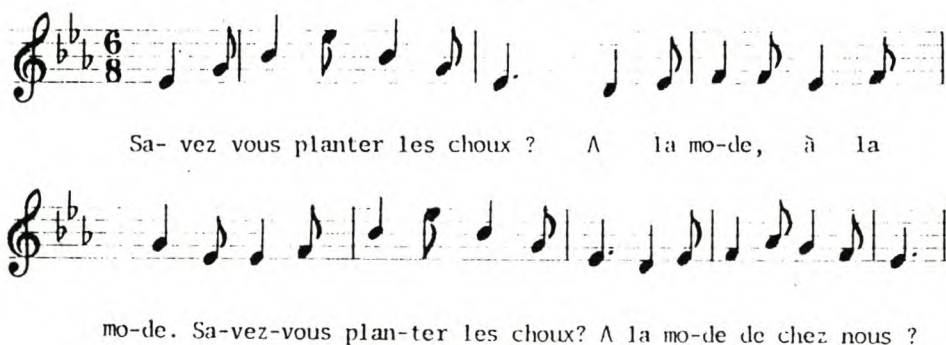
(Opstelling: Spelers staan in 'n kring en hou hande vas.

Refrein: Reël 1: Beweeg om na die een kant toe, bv. regsom
Reël 2: Beweeg om na die ander kant toe, bv. linksom.

Vers: *Reël 1: Laat hande los en tik ritmies met die voet / hand / vinger / elmboog / neus / kop op die vloer.
Reël 2: Vat weer hande en beweeg na die middel van die kring vir die eerste twee mate, en agteruit n die buitekant van die kring vir die laaste twee mate.

*Die reël: "Met my voet plant ek die saadjies" word gebruik om 'n kettingrym te maak; by elke volgende vers word nog 'n reël bygevoeg; dus word hierdie reël by vers 6 bv. ses maal gesing!)

Savez-vous planter les choux?



Sa- vez vous planter les choux ? A la mo- de, à la

mo- de. Sa- vez- vous plan- ter les choux? A la mo- de de chez nous ?

On les plante avec le pied,
A la mode, à la mode,
On les plante avec le pied,
A la mode de chez nous.

On les plante avec la main,
A la mode, à la mode,
On les plante avec la main,
A la mode de chez nous.

On les plante avec le doigt ...

On les plante avec le coude ...

On les plante avec le nez ...

On les plante avec la tête ...

Hugonote (1992)

GE RE SILA

seTswana

s . s | m : d . d | d : d' . d' | l : f . f | f : f . m |

Ge re si - la lwa leng. Ge re si - la lwa leng. Re re

r : r . r | s : s . f | m : r | d : s . s | m . m : s . s | m : s |

gwei, re re gwei, re re gwei gwei gwei. Ge o tli - le le tla - tla ya

l . s : f . m | r : f . f | r : f . f | r : f . f | s . f : m . r | d ||

ga go e tletseng o tla si - la wa si - la wa be wa fe - tsa leng.

Ge re sila lwa leng
Ge re sila lwa leng
Re re gwei, re re gwei,
re re gwei gwei gwei
Ge o tli le le tlatla
ya ga go e tletseng
o tla sila wa sila
wa be wa fetsa leng.

When we grind
on the grinding stone
We say: grrr
(the sound of the stone)
When you come
with your mielies
You will grind and grind
until you are finished.

Cock & Wood (1995)

SILANG MABELE

sePedi

s, . d : - . t, | l, : s, | s, . d : - . t, | l, : s, |

Si - lang ma - be - le. Ga - mang di - kgo - mo.

d . d : d . r | m : d | s : - | - : | s . s : s . s | f . m : r . d |

Tsa - tsi le a phi - ri - ma. Ba - na ba swere ke tla - la

s . s : s . s | f . m : r . d | m . d : d . t, | l, : t, | d : - | - : ||

Ba swere ke ra - ma - the - ka Monna yo mo - se - sa - ne.

Silang mabele
Gamang dikgomo
Tsatsi le a phirima
Bana ba swere ke tlala
Ba swere ke ramatheka
Monna yo mosesane.

Grind the corn
Milk the cows
The sun is setting
The children are hungry
They have backache
This man is thin.

Cock & Wood (1995)



FIELA



Fiela, fiela, fiela ngwanana
Fiela ngwanana,
o se jele matlakaleng!
(Repeat)

Mmangwane ke tjobolo
Tjobolo ya mosadi
Feila ngwanana,
o se jele matlakaleng!
(Repeat)

Sweep, sweep, sweep girl
Sweep girl, don't eat
in that dirty place!

Aunt is a fierce person
A fierce woman
Sweep girl, don't eat
in that dirty place!

Cock & Wood (1995)

., s₁ | d : - , m, s₁ | d : - , s₁, s₁ | d : - , t₁, t₁ |

Fi - e - la, fi - e - la, fi - e - la ngwa -

s₁, s₁ : - , - m | s : - , f, m | r, d : - , r, d | t₁, s₁ : - , t₁, t₁ |

na - na fi - e - la ngwa - na - na o se je - le ma - tla - ka -

d : , , : || d, d, d : - , m, s₁ | d, d : - , - , s₁ | d, d : - , t₁, t₁ |

leng mmangwane ke tjo - bo - lo. Tjo - bo - lo ya mo -

s₁, s₁ : - , - m | s : - , f, m | r, d : - , r, d | t₁, s₁ : - , s₁, t₁, t₁ | d : ||

sa - di. Fi - e - la ngwa - na na o se je le ma - tla - ka - leng!

Come a- long and dig with me dig with me dig with me

Come a- long and dig with me e-v'ry-bo-dy dig with me.

Come along and build (grind, sing, run, skip, eat, etc.)

Build it Up G⁷ Peter Carlton

Build it up build it up build it high — Build it up up up in-to the sky — Build it

up build it up build it high — Build it up up up in-to the sky.

Use the children's own suggestions or actions to make up words: Knock it down, Build a road, Dig a tunnel,
Dig a ditch, Build a bridge.

Pick a Bale O' Cotton

Southern Folk Tune

Gon - na jump down, turn a - round, pick a bale o' cot - ton, Gon - na
 jump down, turn a - round, pick a bale a day. Gon - na jump down, turn a - round,
 pick a bale o' cot - ton, Gon - na jump down, turn a - round, pick a bale a day. *Fine*
 Oh, Law - dy, pick a bale o' cot - ton, Oh, Law - dy, pick a bale a day. day.

From *One Tune More*, Cooperative Recreation Service, Inc., publishers. Used by permission.

Wheeler & Raebeck (1977)

74. TZENA, TZENA*

Israeli folk song (English words by Phyllis Resnick)

Program song

Level: U

Key of C: start C (do)

Tambourine

Tze - na, tze - na, tze - na, tze - na come in-to the fields and we'll be - gin - to work the
 Hoe-ing, sow-ing, new things growing, pi- o-neer-ing all to- geth-er, come - and lend a
 land. hand. Tze - na, Tze - na,
 build-ing a new na-tion, toil - ing bus-i - ly all day, -
 Soon we'll dance and have a cel - e - bra-tion, But first we'll work and then we'll play.

* *Tzena* is derived from the Hebrew verb meaning "to go forth" or "to go out."

Gelineau (1974)



Daar kom Koos die groen- te- man al kling-e-ling- e deur die straat.

Met 'n kar vol groen- te- tjies het hy van- dag een raad. vir 'n

ou- lap 'n le- moen- tjie, vir 'n sik- spens 'n pam- poen- tjie.

Daar kom Koos die groen- te- man al kling-e-ling- e deur die straat.

* posman, ens. Improviseer verskillende groentes en vrugte.

Van Dyk (1997)

Eng. volkswysie



1. Ken jy ook die vis- ser- man, die vis- ser- man, die vis- ser- man?

2. Ja, ek ken die vis- ser- man, die vis- ser- man, die vis- ser- man.

Do you know the muf- fin man, the muf- fin man, the muf- fin man

Yes I know the muf- fin man.....

1. Ken jy ook die vis- ser- man, die vis- ser- man van Mos- sel- baai?

2. Ja, ek ken die vis- ser- man, die vis- ser- man van Mos- sel- baai.

Do you know the muf- fin man Who lives in Dru- ry Lane.

(Spelers staan in 'n kring met 'n geblinddoekte speler binne-in. Hulle loop al in die rondte om die middelman terwyl hulle sing. As die versie klaar is, gaan hulle stilstaan en wys die middelman na een van die kringspelers. Die middelman moet dan die laaste "visserman van Mosselbaai" weer sing of praat. Die middelman moet raai wie se stem dit is. Raai hy/sy reg word hy/sy 'n kring speler en die sanger/solis die nuwe middelspeler.)

Van Dyk (1997)



3. MISS POLLY HAD A DOLLY

English folk song

Level: L
Key of G: start D (low sol)

G D7

1. Miss Pol - ly had a dol - ly who was sick, sick, sick,
2. He looked - at the dol - ly and he shook his head,

G

So she phoned for the doc - tor to be quick, quick, quick,
Then he said, "Miss - Pol - ly, put her straight to bed."

D7

The doc - tor came - with his bag and his hat,
He wrote on a pa - per for a pill, pill, - pill,

G D7 G

And he rapped - at the door - with a rat - tat - tat.
"I'll be back - in the morn - ing with my bill, bill, bill.



From *The New High Road for Nursery Schools and Kindergarten*, copyright © 1960 by W. J. Gage Ltd., Scarborough, Ontario, Canada, used by permission.

Gelineau (1974)

Ol' Texas

I'm goin' to leave _____ Ol' Tex - as now, _____

_____ They've got no use _____ For the long - horn cow. _____

2. They've plowed and fenced my cattle range, And the people there are all so strange.
3. I'll take my horse, I'll take my rope. And hit the trail upon a lope.
4. Say adios to the Alamo, And turn my head toward Mexico.

From *All Together Sing* © 1962 Cooperative Recreation Service, Inc. Used by permission.

Wheeler & Raebeck (1977)

Kom ons maak 'n kring
Trad. Afr. na die Ned.

Afr. sangspeletjie

Speletjie 1: Kom ons maak 'n kring, 'n kring van 'Jes-si- ca,
Speletjie 2: Kom ons gee 'n kans, 'n kans vir Pie- ter,

1: Jes-si- ca jy's so ou- lik, wys ons wat jy kan doen.
2: Pie- ter jy's so ou- lik, wys ons wat jy kan doen.

5 6

1: Kyk vir Jes- si- ca, kyk vir Jes- si- ca
2: Kyk vir Pie- ter, kyk vir Pie- ter.

(Speletjie 1 & 2 is verskillende speletjies. Die eerste een is 'n kringspeletjie en die tweede 'n ryspeletjie.)

Spel 1: Die kringspelers klap hande terwyl die genoemde middelspeler by maat 5 & 6 'n aksie voordoen wat die kringspelers nadoen. Aan die einde van die liedjie wys die middelspeler na 'n kringspeler en word dié speler die nuwe middelspeler en word sy/haar naam gesing.

Spel 2: Die spelers word in twee rye ongeveer 3 meter van mekaar opgestel. Die spelers klap op die maatslag hande terwyl hulle sing. By maat 5 & 6 beweeg die genoemde speler op enige manier van sy/haar ry na die ander ry [bv. bollemakiesie, wawiele, sywaarts loop, ens.] en raak aan 'n speler daar, wat die nuwe genoemde speler raak. Die doel is om op die mees oorspronklike manier te beweeg.)

Uit: *Die Afrikaanse volkslied onder die Bruinmense van Matilda Burden* (Ph D-thesis, US)

Philip Mclachlan Stellenbosch University <https://scholar.sun.ac.za>

Boer- be- skuit! Boer- be- skuit! Proe tog net hoe lek- ker smaak my
 Paas- kol- wyn! Paas- kol- wyn!
 Hot cross buns, hot cross buns. One a pen- ny two a pen- ny

Boer- be- skuit! Elk kos net 'n ou- lap, net 'n blou- e duit.
 paas- kol- wyn!
 hot cross buns. If you have no daugh- ters, give them to your sons

Proe tog net hoe lek- ker smaak my boer- be- skuit.
 paas- kol- wyn!
 One a pen- ny two a pen- ny hot cross buns.

Uit: Notepret 3 van Philip Mclachlan (Nasou)

(Paaskolwyn ["Hot cross buns"]): Op "Paas" wys 'n kolwyntjie/rolletjie-vorm deur met albei hande se vingers 'n sirkel te vorm; op "kol" vorm 'n kruis met die twee wysvingers; "wyn" weer soos "Paas".)

Key of D Major

Blue bells, coc- kle shells, Ee - vy i - vy o - ver.

Mo-ther sent me to the store, Tell me what she sent me for?

Starkenshaw (1982)

Traditional

Blue Bells

Activities

This can be a guessing game in which the teacher draws (chalkboard pictures of several objects that might be bought store. The teacher or one of the students claps the rhythmic p of the name of one of the objects, and the class has to guess one was clapped. The rhythmic patterns can also be played drum.

The Lollipop

Once I had a 10 cent piece
 And I took it to the shop
 And I bought myself an orange lollipop.
 I unwrapped all the paper
 And I licked and licked and licked.
 And when I finished licking it
 I only had a stick.
 I didn't throw it on the ground
 I didn't poke my brother
 I put it in the rubbish bin —
 I wish I had another.



17. Twee honderd pond in die bank

Nie vinnig nie

1. Ek kom daar uit ou Grik-wa-land, daar voor die Ho-tel ver-by — — —
 het ek daar 'n di-a-mant van 'n dui-send pond ge-kry. Tw
 hon-derd pond in die bank, sien jy, ses-hon-derd pond se ver-band, sien jy, en
 het nog 'n sjie-ling om te „sprie“, sien jy, dan stuit ek voor die dui-wel ni

2. Toe ek daar uit ou Grikwaland vertrek, toe had ek net 'n sikspens, en nou's ek 'n man van 'n Duisend-pond werd, wat sal ek verder wens.

Refrein

3. Ek wil vir my twee perde koop, van die rente van my geld, en ek wil vir my twee perde kry, daar by Oom Gerrie Nel.

Refrein

4. Dit moet nou juis 'n skimmel wees, met 'n wit voet en 'n kol, en die ander moet 'n wit bles hê, met sy rug 'n bietjie hol.

Refrein

5. Ek wil vir my 'n vroultjie kry, en 'n mooi ding wil ek vry, sy moet ook goed kan dans met my, en klavier speel ook deurbat!

Traditional

Sim- ple Si- mon met a pie- man, go- ing to the fair Says
 Says the pie- man to Simple Si- mon, "Show me fist your pen- ny". Says
 Ou Dom- me- rik die Stom- me- rik kom by die ker- mis aan. Hy't
 Dit was 'n hon- ger Stom- me- rik wat daar- van weg moes loop: Met

Sim- ple Si- mon to the pie- man "Let me taste your ware".
 Sim- ple Si- mon to the pie- man "In- deed I have not a- ny".
 hier ge- mik en daar ge- mik maar al- les laat hy a- staan.
 geld wat in jou sak bly sit kan nie- mand mos iets koop.

Af: 191 Rympties (Human & Rousseau)
 (1976)

Klein duim- pie, klein duim- pie, wat
 soek jy bin- ne my sak. Ek
 voel na 'n geld- jie om lek- kers te koop, dan
 gaan ek gou na die win- kel loop. Klein duim- pie, klein
 duim- pie, ek hoop daar's geld in my sak.

Pretorius ([s.a.])

A Letter

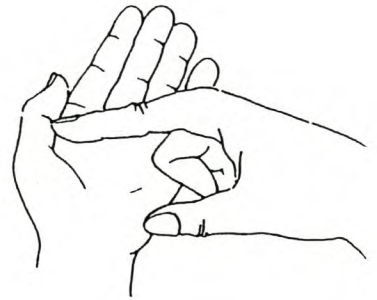
A pencil
Some paper
Write a letter quick.
Lick it now
Fold it down
Post it to another town.



A pencil



Some paper



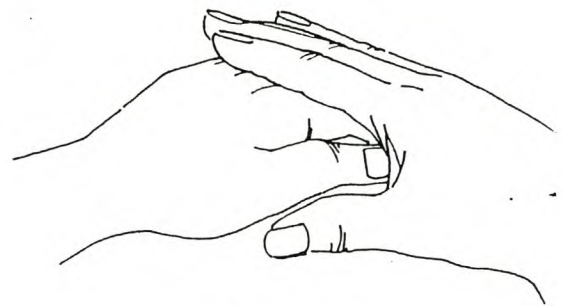
Write a letter quick



Lick it now



Fold it down

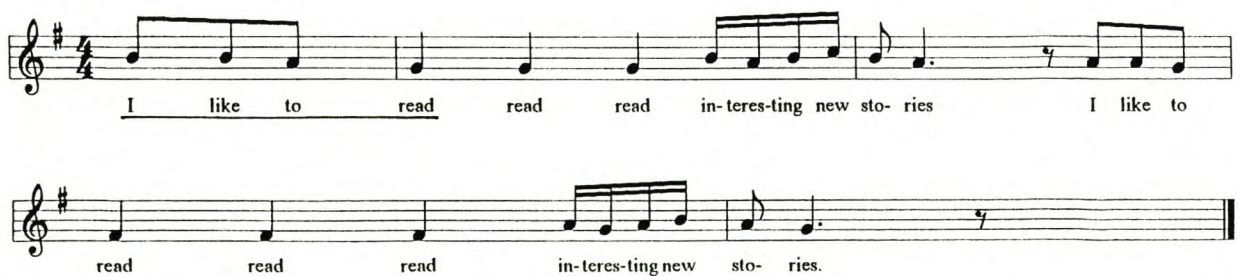


Post it to another town

I sent a letter to my love
And on the way I dropped it,
A little puppy picked it up
And put it in his pocket.
It isn't you, it isn't you,
But it is you.

☆ The children stand or sit in a circle. One child has been chosen to be "it" and walks around the circle. On "it is you" he drops the letter (any small object) behind a child. That child picks it up and races around in the opposite direction to get back to his place before the first child reaches it. Whoever is left out becomes "it".

Emerson & Price (1993)



Eggeliedjie

A. Hal-lo, hal-lo, Is jy daar? Is jy daar?
 B. Hoer jy my? Hoer jy my? Jo-del tog vir my-my.
 A. Jo-del tog vir my-my. Bly, bly, bly, bly.
 B. Hoer jy my? Hoer jy my? Jo-del tog vir my-my. Bly, bly, bly, bly.

fonale speletjie vir twee groepe [A & B] of solis en groep. Spelers kan opgeskerp word vir presiese nabootsing van die toonhoogtes. Kan ook as 'n wegkruispeletjie gebruik word om rigting vas te stel.

Trieng speletjie

A. Trieng, trieng, trieng, trieng. Daar lui die te-le-foon.
 B. Trieng, trieng, trieng, trieng. Daar lui die te-le-foon.
 A. Hal-lo. Hal-lo. Dis *Pie-ter van der Hoon.
 B. Hal-lo. Hal-lo. Dis *Pie-ter van der Hoon.

iedjie vir twee groepe [A & B] of vir 'n solis [A] en groep [B].
 kan ook as 'n gehoorspeletjie gebruik word: die "trieng" kan op verskillende instrumente gespeel word deur 'n paar spelers, dan moet die ander hulle oë toehou en raai op watter instrumentel is. Of die solis/
 ument kan wegkruip en die ander moet die klankrigting uitwys.)

Syge, syge mannetjie

Philip McLachlan

Voorfrase Ned. volksliedjie
 Sy-ge, sy-ge man-ne-tjie, wat is in jou kan-ne-tjie?
 Nafrase
 Soe-te-melk en wit-te-brood, daar-mee-maak ons kin-ders groot.

Klein kind: Instrumente liedjie met rammelaars, ritmestokkies, ens.

(1. Die spelers staan in twee rye langs mekaar en hou die maat langs hul se hande oorkruis vas, terwyl elkeen steeds vorentoe bly kyk. Die spelers stap vorentoe op maat van die musiek. By die einde van die eerste reël in draai die spelers beide na binne om tot hulle in die teenoorgestelde rigting kyk. Die spel gaan dan in die teenoorgestelde rigting voort.

2. Vir verdere vormgevoel ontwikkeling:

Voorfrase [reël 1]: Laat deur een groep sing of deur een soort instrumente speel, bv. ritmestokkies.

Nafrase [reël 2]: Laat deur 'n ander groep sing of deur ander soort instrumente speel, bv. klokies.)

Alter: Langelaar (1979)

Grietjie, Manetjie

Philip de Vos (gewysig)

Duitse volksliedjie

A. Griet-jie, Ma-nie-tjie, wat is dit wat kraai? Dit
 B. Griet-jie ver-tel my wat ska-pie wil sê? Hy
 A. Hoe maak 'n melk-koel, kom sê vir my hoe? Sy
 B. Wat doen 'n don-kie as hy dalk wil kla? Hy

A. 1. is maar 'n haan met sy vroe-dag la-waai
 B. 1. is maar 'n haan met sy vroe-dag la-waai
 A. 2. loop in die veld en dan blêr hy: "Mê, mê!"
 B. 2. loop in die veld en dan blêr hy: "Mê, mê!"
 A. 3. eet gars en ha-wer, dan bulk sy: "Moe, moe!"
 B. 3. eet gars en ha-wer, dan bulk sy: "Moe, moe!"
 A. 4. rol in die stof en dan sê hy: "Hie-hal!"
 B. 4. rol in die stof en dan sê hy: "Hie-hal!"

Uit: Die Groot Sangboek (Rubicon) (1994)

('n Vraag- en antwoordspeletjie [ontwikkeling van frase gevoel]. Twee groepe [A & B] kan respektief die voor- en nafrase sing. Selfs 'n solis kan ingespan word vir die derde hude



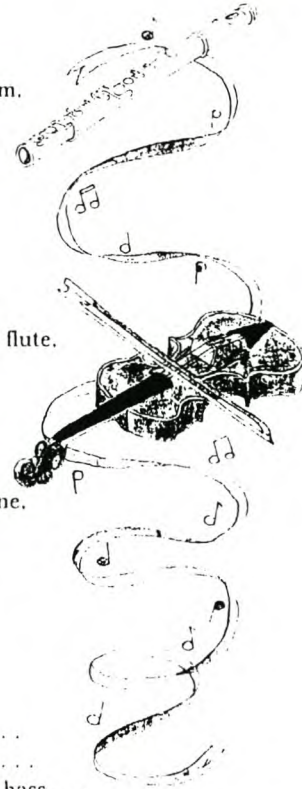
Oh, we can play on the big bass drum.
And this is the way we do it:
BOOM. BOOM. BOOM
goes the big bass drum.
And that's the way we do it.

Oh, we can play on the little flute.
And this is the way we do it:
TOOTLE TOOTLE TOOT goes the little flute.
And that's the way we do it.

Oh, we can play on the tambourine.
And this is the way we do it:
TING. TING. TING goes the tambourine.
And that's the way we do it.

The song continues changing the instrument
each time. Older children may like to
add the noise of the new instrument with
each verse until you have the whole band.

FIDDLE-DIDDLE-DEE goes the violin ...
TICKA TICKA TECK go the castanets ...
ZOOM. ZOOM. ZOOM goes the double bass ...
TA TA TARA goes the bugle horn ...



Emerson & Price (1993: 129)

Ev'rybody Play with Me

Ev - ry bo - dy play with me play with me play with me play with me.

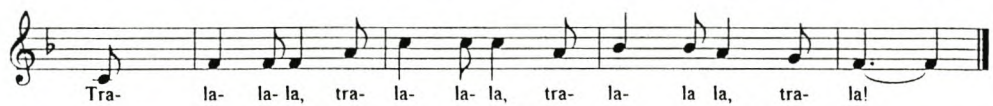
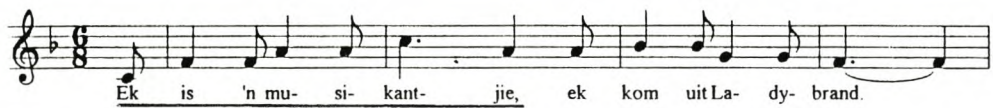
Softly softly play with me
Loudly loudly play with me
All the drums now beat with me
All the shakers shake with me
Slowly slowly play with me
Quickly quickly play with me ... etc.



The Finger Band can play the drums (flutes, clarinet, trumpet, violin, piano, trombone, guitar, etc.
The last verse: The Finger Band has gone away....

Pantomime playing the various instruments.

Or played on "real" percussion instruments: triangles, cymbals, bells, etc.



I like to eat eat eat ap-ples and ba- na- nas, I like to
eat eat eat ap-ples and ba- na- nas.

Burt Jordaan *Hetta Potgieter*

As jy oor die straat voor die kleu-ter skool stap. Kyk
Look out for a car when you get to a street. Look
reg, right, kyk look links, left, kyk look reg, right en and stap. go!

Uit: Sing along little ones

Kinders moenie in die water mors nie

1 *Trad. Afr.* 2 *Afr. volksliedjie*

Kin- ders moe- nie in die wa- ter mors nie, die
ou men- se wil dit drink. O,
Kin- ders moe- nie in die wa- ter mors nie, die
ou men- se wil dit drink.
Dit kom van ver af, Dit kom van ver af,
Dit kom van ver af, van Piet le Roux se plaas.

(Opstelling: Sy aan sy in twee rye, ongeveer 3 treë uit mekaar.

Maat 1- 4: Rye stap vorentoe [na mekaar toe] en vleg verby mekaar.

Maat 5-8: Rye stap weer terug, vleg verby mekaar en eindig soos hulle begin het.

Maat 9-12: Rye stap tot by mekaar en vorm pare wat regsom tweekiedraai.

Maat 13-16: Tweekiedraai nou linksom.)

[Tweekiedraai: Tree met regtervoet, tree/stamp met die bal van die linkervoet agter by die hak van die regter voet. Die regtervoet bly deurgaans voor.]

Waar kry pappa sy geld

Waar kry*pap-pa die geld in sy beur- sie? Waar krypap- pa die geld vir sybeurs?

Ver- dien hy dit dalk deur **die kin- ders te leer?

Daar kry pappa die geld in sy beur- sie. Daar krypap- pa die geld vir sybeurs.

* change to desired person, ** change to different kinds of work

Pretonius ([s.a.])

Drie maal drie

Drie maal drie is ne- ge, elk- een sing sy ei- e lied
Three times three is nine e- vry- bo- dy sing a song.

Drie maal drie is ne- ge, * sing sy/haar lied.
Three times three is nine * sings his/her song.

Do different kinds of sums and *add different learners' names

Pretonius ([s.a.])

Die hondjie - storie

Trad. Afr.

na S M Pretorius

Bui- te in die bie- sies daar lê 'n hond- jie dood; sy

stert- jie was be- vro- re, sy rib- be- tjies was bloot.

Toe kom Aap die slag- ter daar, hy sê die hond- jie is te maer,
Toe kom Trui- tjie Lol- le- pot en sê die hond- jie is ka- pot.
Toe kom ou- ma Lies- bet Brink en sê die hond- jie het ver- drink.

Toe kom Jan die tim- mer- man en las 'n stert- jie ag- ter- aan.

Vro- lik draf die hond- jie weg, sy nu- we stert voel glad nie sleg!

Goeie lied om majeur en mineur toonsoorte, asook enkelvoudige en saamgestelde maatslag te illustreer. Hou die maatslag ewe lank; d. w. s. maak die gepunteerde kwartnoot gelyk aan die kwartnoot. Beeld ook luim baie goed uit en spreek leerder ook emosioneel aan.

Rousseau (1992) & Van Dyk (1997)


Veels geduk jy verjaar

A P van der Colf
Meisies/groep 1 Almal Seuns/groep 2 Almal Mildred & Patty Hill



Veels ge-luk, jy ver- jaar! Veels ge-luk, jy ver- jaar!
Min' em- na- ndi ku- we! Min' em- na- ndi ku- we!
Hap- py birth- day to you! Hap- py birth- day to you!

Almal



Veels ge-luk, lie- we *maat- jie. Mag jy lek- ker ver- jaar!
Min' em- na- ndi ku- we *Zod- wa. Min' em- na- ndi ku- we!
Hap- py birth- day dear (name) Hap- py birth- day to you!


Uit: *Sing en Loof* van Susan Kok & Attie van der Colf (CUM -Boeke)

(*Vervang met naam.)

Today Is Tony's Birthday

Key of F Major

Anonymous



1. To - day is Ton-y's birth-day, birth-day, birth-day.

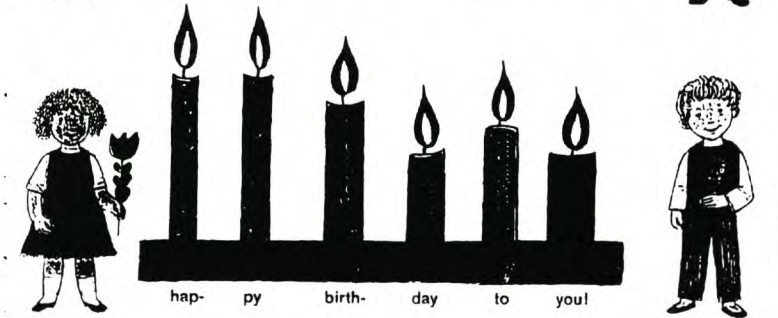
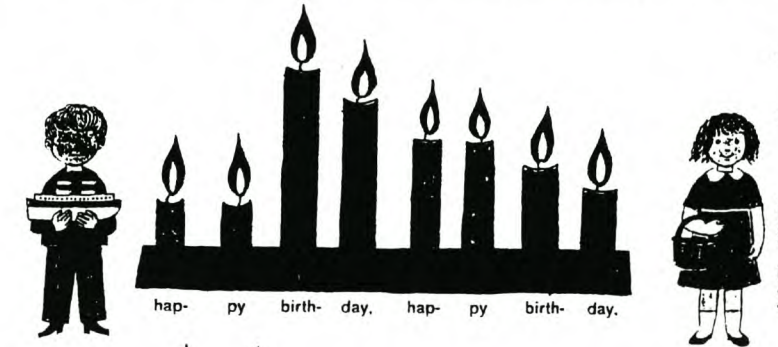
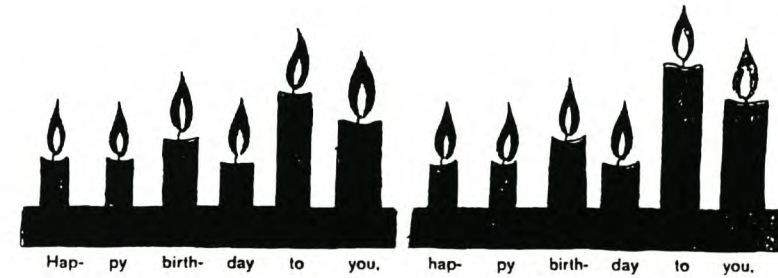


To - day is Ton-y's birth-day. He's five years old.

2. Hurray it's Tony's birthday, birthday, birthday.
Hurray it's Tony's birthday. He's five years old.

Holidays often give opportunities for language learning. Halloween is the most popular holiday with children, closely followed by Chanukah, Christmas, and Valentine's Day.

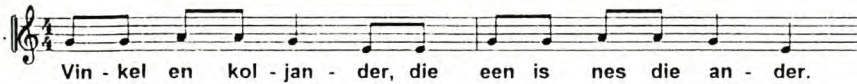
Birkenshaw (1982: 159)



Crüger & Grüger (1982: 17)



Vinkel en koljander



(Spreekstem:)



Hoe moet ons staan?

- Staen in 'n lang ry sy aan sy in pare.
- Hou jou maat se hande oorkruis vas, maar kyk nog steeds vorentoe.

Hoe moet ons dans?

- Stap of huppel vorentoe terwyl jy die liedjie sing tot aan die einde van die eerste versie.
- Draai binnetoe, kyk na jou maat en draai dan nog verder om sodat jy in die teenoorgestelde rigting te staan kom.
- Herhaal die dansie vir elke vers.

Heese & Van Dyk (1996: 4)



45. THE ANGEL BAND

South Carolina folk song

Level: U and L

Key of G: start D (low sol)

There was one there were two, there were three lit - tle an - gels, There were four, there were five, there were six lit - tle an - gels, There were seven, there were eight, there were nine lit - tle an - gels, Refrain Ten lit - tle an - gels in the band - Was'n't that a band Sun - day morn - ing, Sun - day morn - ing, Sun - day morn - ing? was'n't that a band, Sun - day morn - ing, Sun - day morn - ing soon? -

The action

1. Assign individual children solos on each angel number—for example, "There was one," "There were two," as it occurs in the song.
2. Strike a different rhythm instrument for each number as it is sung, selecting them so that as they progress numerically, they also increase dynamically, climaxing on "ten." All may play together on the refrain in the following pattern or as desired:

| | | | | | | |
|------------|---|---|---|---|---|------|
| sticks, | | | | | | |
| woodblock | | | | | | |
| tambourine | | | | | | etc. |
| drum | d | d | d | d | d | etc. |
| cymbals, | d | | | d | d | etc. |
| gong | | | | | | |
3. As an alternative to number 2, use a body sound for each angel (clap, snap, tap, hit knees, brush sides of knees with palms of hands, clap cupped hands, etc.).

4. Substitute a different "found" sound with objects in the environment for each angel number (see Found Instruments).
5. This song contains only the tones of the pentatonic scale (*do re mi sol la*); thus it is easy to play using only the black keys. Begin on D⁰ and find the tune by ear on resonator bells or the piano.
6. Using selected tones of the pentatonic scale, create an ostinato to play on bells or the piano while class sings the melody.
7. Create a new song, using tones of the pentatonic scale.
8. Introduce the children to the instruments found in an orchestra and in a band, and point out the differences between the two. (See Listening below.) Have each child choose an instrument he would like to "play," then all march in time to the music, pantomiming the playing of the chosen instruments.

Listening games

These games are about attentive listening and the subsequent reaction to various sounds. The reaction can take the form of imitating, noting down etc. There is a difference between games of listening and games of concentration, although it is sometimes difficult to differentiate the two. To take part in a typical listening game, superficial listening is sometimes sufficient, whereas more is required in games of concentration. Listening games are less difficult so, for children who find it hard to concentrate, it is often better to use these as a first step. Only when they are going well should you proceed to concentration games or exercises.

Characteristics

- The comparison and recognition of sounds is the chief object of these games.
- Besides listening skills, the games draw on memory and intelligence, and also on the participants' ability to react and improvise.
- These are often 'blindfold' games, since attention to sounds is much easier with eyes closed.

Storms (1979)

Musical Chairs

This excellent party game can be varied by having the children jump into hoops placed on the floor when the music stops, instead of searching for a chair. Remember always to have one fewer chair or hoop than the number of children playing.

This is a game of elimination, but the eliminating is accomplished by an impersonal force in the music, and not by an authority figure (teacher, camp leader, or whoever) or a lack of skill on the child's part. Have those eliminated stay involved by taking turns running the record player or by clapping the beat of music.

Directionality

Different Directions

Spatial relationship

Play some music, as for "Musical Chairs." The children move in any direction. When the music stops, the children stop also. When the music starts again, everyone must move in a new direction.

Birkenshaw (1982: 36)

Stop!

When Did the Sound Stop?

Play an instrument that has a ringing tone, such as a large cymbal, triangle, large gong, or metallophone. The children listen and put their hands up when they can no longer hear the sound. The challenge there is that they must realize that the sound continues after the playing has stopped.

Age-group: any age-group

Requirements: record player or tape recorder

Duration: about 10 minutes

Put on music which is lively but not too wild. The group move, run or dance freely in a way that is appropriate to the music.

Suddenly the music stops. At that moment everyone has to freeze in exactly the position they find themselves. The leader makes sure that nobody moves and after, say, 20 seconds the music continues for more dancing until the next stop.

Storms (1979)

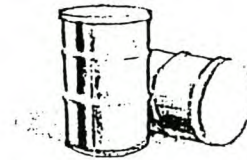
Draw a Sound

Have the children interpret different sounds visually by using crayons or paint. These sounds can be drawn individually, or several can be combined to make a longer sound/picture piece.

Visual awareness

What's in the Can?

Fill identical cans with different items such as beans, small stones, cereal, or rice. Cover them, shake them, and then have the children identify the contents of each one by sound alone.



Which Are the Same?

Fill the cans as above, but have two cans of each substance. The children match up each pair by sound alone.

Timbre

Musical Simon Says II

(for distinguishing between sounds)

This game (already described on page 37) can easily be adapted for distinguishing between similar sounds.

Body awareness

Play one note (such as G). Have the children hum this note so that they know what note to listen for. This note (the key note) alone is the one they must hear each time before they move to the command of the leader: "Touch your teeth" or "Touch your elbow." If another ("wrong") note is sounded with the command, they must not move.

At first choose just one "wrong" note, many tones away from the note they are to listen for. Gradually, as the game is learned, move this note closer to the key one. The closer the notes, the harder the game.

When everybody is fairly proficient, play two "wrong" notes, one higher and one lower than the key note. At first, play notes that are many tones away from the key note, and then gradually move them closer and closer.

Any melodic instrument may be used in this game—glockenspiel, xylophone, metallophone, piano, or guitar.

Voice Color

Find the different sound of each person's voice. Have the children close their eyes and identify each person by the timbre of that person's voice alone. It may take several days to identify everyone in the class if there are many students.

Timbre

Turn Your Back

Sing the following to the tune of "Mary Had a Little Lamb."

Turn your back and close your eyes,
Close your eyes, close your eyes,
Turn your back and close your eyes
And guess who sings your name.

One child stands in the middle with eyes very tightly closed. The rest of the children sing the song, and at the end the leader points silently to the one child who sings the name of the child in the center. If that person guesses correctly who sang his or her name, they trade places and the game is repeated.

Birkenshaw (1982: 39)

II Developing Awareness of Fast and Slow and of Different Rhythms

For ideas to help children become aware of walking, running, skipping, and other rhythms, and to express the difference among these rhythms in movement, see chapter 2, *Let's Move*, "Move to Drum Rhythms," (page 18).

Fast and Slow

Have the children sing a song that is well-known to them. Have them sing it at different tempos: at normal pace, very slowly, or very quickly. Have them listen to the differences and discuss the changes.

If a tape recorder or record player is available, play music or sounds at normal speed, then at faster and slower speeds. Discuss the differences and perhaps have the children move to the sounds.

Imitate the Movement of Animals

(domestic, farm, circus, jungle, or zoo)

Discuss how each animal moves—quickly, slowly, heavily, lightly. Have the children imitate this movement. Try to find a sound effect on an instrument to accompany the movement.

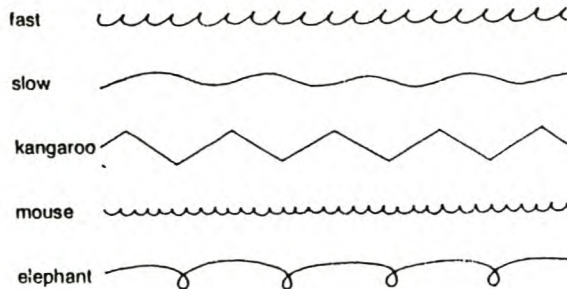


Language development

Body awareness

Birkenshaw (1982: 40)

Spatial relationship The children can also listen to records, such as Saint-Saëns's *Carnival of the Animals*, and imitate in movements the animals described in the music.
Have the children make pictures of the sounds and movements with paints or crayons or on the chalkboard:



The children's attempts to draw or paint the sounds reinforce their awareness of the qualities of the sounds.

Birkenshaw (1982: 40)

III Developing Awareness of Loud and Soft and Becoming Louder and Softer

General Ideas

Awareness of the concepts of loud and soft comes from listening to many sounds and describing them in language. Children should be encouraged to talk about sounds around them and to decide whether those sounds are loud or soft.

Have the children describe in movement the feeling of loud and soft sounds that are played on a drum, piano, sticks, and other instruments. They will usually make large, open movements for loud and small, closed ones for soft.

Sing well-known songs loudly, softly, getting louder, getting softer.

Say speech patterns with varying degrees of intensity.

As the children sing a song or chant a word pattern, hold up a card with the word "loud" or the word "soft" on it. The children change the dynamics accordingly.

Language development

Reading

In and Out for Loud and Soft

Here is a game to help awareness of sounds becoming louder and softer. Have the children stand in a circle with space in front and behind them. Someone stands in the middle and plays a drum. When the drummer plays loudly, the children move into the center; when the drummer plays softly, they back out of the circle.

When this game is mastered, it can be made more challenging by playing loudly or softly but in different rhythms: for instance, skipping or running. Children have to listen to two things—how to move and in which direction (in or out). You could say "move up high" or "down low" as the children are listening for the loud or soft sounds. This also makes the game much harder.

Use flash cards with the words "loud" or "soft" written on them.

Encourage the children to draw or paint these concepts. Some interesting patterns will develop.

Spatial relationship

Coordination

Reading

Visual awareness

IV Developing Awareness of High and Low Sounds

High and Low in Movement

Do these in sequence.

Use the words "up" and "down" if the children are not ready for "high" and "low."

1. Have the children talk about objects that are high and low, first outside (clouds or sky vs. ground or rocks), then inside (ceilings vs. floors). Have them talk about and imitate high and low sounds around them (bird singing vs. large dog barking; police car siren vs. chuffing of bulldozer).
2. Play a pattern of notes from low to high and then back to low again. Relate this pattern to something the children know—an elevator going up and down in their apartment buildings, a sleigh being dragged up the hill slowly and then going back down the hill quickly, or someone walking up and down stairs.

Language development

Birkenshaw (1982: 41)

Name game

Age-group: children (not too large a group)

Requirements: instruments

Duration: dependent on the group

The group sit in a circle, each with an instrument. Taking it in turns, they say their first name and surname and play the rhythm of their names on their instrument. So for example Mary Roberts will be

♪ ♪ and Wee Willie Winkie would be ♪ ♪ ♪ !

Every time someone gives their name and plays their rhythm the whole group can repeat the rhythm a few times. When this is completed, someone should begin to play on their own instrument the rhythm of another person. As soon as the person concerned recognises it, that person reacts by playing the rhythm of someone else, who in turn reacts by playing that of someone else, etc.

Footnote Some children may require help in the beginning to get the right rhythm for their name.

Feeling the rhythm

Age-group: children

Duration: dependent on the group

The group sit in a circle. One person has to think of a song and then, without saying anything, tap out the first line of the rhythm on their neighbour's back. In the same way the neighbour passes on to the person next to him the rhythm that he felt, and so on. This continues until the rhythm has passed around the whole circle.

Then the rhythm felt by the last person should be tapped out loudly or clapped—and compared with the original rhythm. Then someone else begins a new rhythm.

Clapping game

Age-group: children

Requirements: one instrument

Duration: 10–15 minutes

The group is divided into two halves; each half sits in a separate area. The leader beats out a regular and peaceful tempo on an instrument, so that it sounds like a metronome. One group is given the instruction to clap on the fifth count, the other group on the third. At a sign from the leader, they both begin at the same time with the first beat. The group then have to count three or five beats to themselves (not out loud). See if they can keep this up for one or two minutes. Repeat it a few times until no one makes a mistake.

Language development

Environmental Sounds

Extend the exploration of many sounds to the discovery of what makes these sounds different. Talk about the different properties of sounds and try to find words that describe these properties.

Room Tap

Tap objects around the room—chalkboard, glass, desk, or windows. Have the children shut their eyes and identify what is being tapped. They must listen very carefully to distinguish the different sounds.

Found Sounds

Have the children bring things from their homes or the street that make interesting sounds. Help them to discover some really unusual ones—such as garbage-can lids that can be clanged or balloons that can make a whistling sound when the air is let out of them—as well as the more ordinary objects such as pots and pans that can be rattled or flower pots that can be tapped. Listen to the sounds, discuss their differences, and experiment with combining the sounds in different ways.

Which One Is Playing?

Play instruments that make sharply contrasting sounds, such as maracas and a drum, or xylophone and sticks. Put the instruments and players out of sight of the other children and have the listeners tell you which instrument is playing. Have the children describe in movement the kind of sound each instrument makes.

Timbre Game

After children have had an opportunity to discover the sounds of different percussion instruments, let them play with an assortment of such instruments (drums, tambourines, jingle sticks, wrist bells, triangles, claves, tone blocks, cymbals, finger cymbals, sand blocks) and arrange the instruments into groups: those that produce a ringing timbre, those that jingle, those that have a drumlike sound or a wooden sound, and so on.

Which One Stopped?

Play several instruments together. The number of instruments depends on the proficiency of the children. Let the children hear these instruments singly, then together, so that they know what sounds each instrument makes and what the total sound is like. Next, put the instruments and players out of sight of the other children and have them all play together. At a signal, one child stops while the others continue. The trick is to guess which instrument stopped playing.

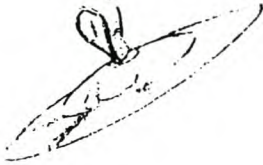
Find a Sound That Is...

Using an assortment of sound producers (found sounds, classroom instruments, instruments the children have made), have the children:

Timbre

- find a smooth sound
- find a rough sound
- find a happy sound
- find a sad sound
- find the most boring sound they can imagine
- find the fastest sound they can imagine

Birkenshaw (1982: 38)



Nightwatchman

Age-group: children

Requirements: a large room or space outside

Duration: dependent on the group

Each of the group receives a number and thinks of an animal sound, without anyone knowing anyone else's number or sound. One person is not given a number and is kept apart from the rest; this one is to be the 'nightwatchman'. The others go and hide somewhere in the room or chosen area. Once they have all found a hiding place, a sign is given and the nightwatchman comes into the area. He calls out a number, for example 'the clock strikes five'. 'Number five' now has to produce his animal sound and the nightwatchman guess which animal it is. If he guesses correctly, that child has to come out of hiding while the nightwatchman tries to catch him. If he guesses wrongly, nobody moves and he has to call again.

Footnote In a smaller room it is possible to work with a blindfold so that there is no need for the children to hide. Instead they take up a fixed place in the room and have to stay there. The game becomes more exciting if it can be played in the dark. In this case the nightwatchman has to look for rather than catch the person concerned.

Storms (1979)

Age-group: children
Duration: 10–15 minutes

A well-known song is split into a number of sections (e.g. eight lines). Each section is allocated to one person. When everyone has a section or a line, the group begin to walk round all at the same time.

Putting a song together

One extra person who was not included is now brought into the room and at that moment all the others begin singing their own section and keep repeating it. At the same time they keep walking round. The extra person must first of all try to establish which song it is. Then he has to place the group one by one in a row in the right order for the song. When the last person is put in the row they all stop singing. Each one in turn now sings their own section and the extra person checks that the order is correct.

Footnote The game can be made more difficult if, instead of singing the words, the group simply 'la-la' or hum the tune of the song.

Age-group: children
Duration: fairly short

Guessing mistakes

The aim here is for the group to detect and correct an intentional mistake in a song. The leader sings a well-known song several times but, without making it too obvious, changes something in the tune or text. The first person to discover and correct the mistake wins a point.

Footnote This short game may also be used as part of a quiz or musical 'ludo' (see last section in the book).

Age-group: any age-group
Duration: about 10 minutes

Human xylophone

Eight people stand in a line. The first person sings a low note and memorises it. The next person builds on it by singing the second note up on the major scale, the next the third, etc. In this way each person in the line sings one note of the major scale, from the first note to the octave above. The notes can also be played. The idea is for each person to remember their own note so that they can sing it at any time.

The line of people can now be seen as a xylophone with eight keys. Each person holds out a hand so that the other group members can take it in turns to play the xylophone by tapping the different hands. For as long as their hand is pressed, that person must continue to sing their note. In this way well-known songs can be played as well as free improvisation. A two-part song is even possible!

Story of sounds

Age-group: children

Requirements: a variety of different instruments

Duration: 10–15 minutes

The group sit in a circle with musical instruments in the middle. One of the group begins by saying a sentence in which a sound appears. This sound is however not voiced but played on one of the instruments. The following person repeats the sentence then adds on a new one with a new sound. The new sentence should link well with the preceding one so as to form a story. For example one person begins by saying: 'I was walking through the town and I heard . . . (sound of a bicycle bell)'. The next person repeats this (with sound) and follows on: 'In a side street I saw a rag-and-bone man sitting on his cart and . . . (hand bell)'. The following person repeats both sentences and continues, for example, with: 'Then I came to a crossroads where a . . . (sound of a whistle) was directing the traffic', and so on.

See how far you can get.

It is best to leave the instruments used in the centre of the circle so that they are available for each person to continue the story.

The square of sounds

Age-group: any age-group

Requirements: board and chalk

Duration: 10 to 15 minutes

The leader draws a large square on the board and divides it into sixteen: four rows of four. The participants (not more than sixteen) are each asked to think of a sound and to write it up in one of the squares. These can be notes of the scale, rhythms, written words etc. Sounds appearing more than once can be rubbed off leaving one or more squares empty. The result can be seen as a musical score in four-four time and can be played from left to right, beginning in the top left hand corner. The leader points to the squares one by one while the group together make the sounds indicated in those squares. Be careful of the empty squares; there should of course be no sound when they are pointed to! When the last square, bottom right, is reached, immediately go back to the first and repeat the whole thing a few times. Gradually speed up the tempo, otherwise attention wanders. Try it too without pointing but with clapping or tapping.

If that goes well, the whole thing can be performed as a round, i.e. the group is divided into two; the first group begins at the top; the second group joins in when the first group starts the third line, so that you get a two-part song. This can succeed of course only if the rhythm is strictly adhered to. Agree in advance how many times it is to be repeated.

Footnote This game lends itself to numerous variations: instruments can be introduced; one can work on rhythm (for example by marking off all the rhythm squares), even rounds in three or four parts are possible.

It is not essential to keep to four-four time; the leader (or someone else) can point to the squares in a completely free tempo.

Age-group: children (not too large a group)

Requirements: instruments, two of each kind

Duration: dependent on the group

Imitation game

The group is divided into two. Each half sits with its back to the other. Lying in front of both are a number of instruments, an identical selection for each group. At a sign from the leader, someone from the first group plays something on any one of the instruments. From the sound alone, the second group has to decide which instrument was used, and then someone from that group must play something on the same instrument. If it is the right instrument, the second group wins a point.

After this, someone from the second group plays something while the first group listens carefully and reacts in the same way. If correct, they win a point, and so on.

The game can be made more difficult by playing the instruments in an unusual way. Preferably agree in advance that the game will be stopped after a certain number of 'goes'.

Footnote In this version the game is quite easy. You can make it more difficult by, for example, stipulating that the rhythm used by one group is also imitated by the second group. The leader must ensure that the game really is based on *listening*. The children will find it difficult to overcome the temptation to have a peep. If necessary, penalty points could be given.

Age-group: children

Requirements: a different instrument for each player

Duration: dependent on the group

Tracking down

The group sit in a circle; each one has a different instrument. One of them is blindfolded and placed in the centre. The leader names one instrument, for example, the bongo drum. That instrument has to be 'tracked down' by the one with the blindfold in the following way: at a sign from the leader, the group all begin to play at the same time (they should all be playing at about the same volume). By listening carefully, the one with the blindfold must now try to discover where the named instrument is. Once they have located it, they must try to take hold of that instrument. The group all keep playing until this happens. Then change places.

Footnote The leader should of course first make sure that the whole group know the names of all the instruments being used. In practice, such knowledge often falls short of one's expectations.

The game can also be conducted without instruments: in this case, everyone has to make a sound using the voice only. The person with the blindfold is then instructed to track down one of the children (by recognising their voice).

Age-group: any age-group

Requirements: pen and paper for everyone

Duration: about 10 minutes

Remembering sounds

The group members relax, lying on the floor or sitting in a chair with eyes closed. For about six minutes the leader uses objects from the immediate environment to make various sounds, leaving a short space between each one (e.g. tapping on the radiators, blowing into a bottle, swishing the curtains etc.). At the end everyone tries to remember and write down the sounds, preferably in the right order. The results can then be compared.

Footnote As well as being a good listening exercise, this game also provides training in concentration. This and similar exercises become that much more interesting the more often they are repeated, with each person's results kept and compared for progress.

Simon Says

"Simon Says" is a favorite game with children. The leader says, "Simon says do this," and makes a movement (puts hands out, lifts one foot up, bends over, claps hands, or whatever). The children imitate. The leader says, "Simon says do this," and performs another movement. The children imitate.

The trick, of course, comes when the leader says simply, "Do this," without first saying, "Simon says." If any children imitate at this command, they are wrong.

Children who make a mistake are not put out of the game. They are the ones, not the children who are always correct, who need the practice.

Musical Simon Says I

This game is very similar, with music added, and is helpful for developing listening skills.

Instead of moving to a spoken command ("Simon says do this"), children move only when they hear a certain note played on a piano, xylophone, glockenspiel, pitch pipe, or other tuned instrument. Give instructions along with this note, such as "Touch your knees," or, "Touch your head." The children do the action only when they hear the note—no note, no action. In these games, let different children take turns being leader.

Never put a child who makes an error, especially a child with problems, out of the game. The child will otherwise never get the practice he or she needs. Just say, "Try again and really listen this time."

Body awareness

Concentration



Body awareness

Concentration

Birkenshaw (1982: 37)

Playing 'by ear'

Age-group: young children

Requirements: instruments

Duration: short

The leader takes two very different instruments (e.g. bongo and xylophone) and keeps them hidden from the group. Each child also has an instrument. It should be agreed that the group may join in only when they hear a particular instrument (one of the two) being played. So by ear they have to decide when they can join in and when not. The leader continually changes from one to the other.

This game could of course be conducted by one of the children themselves.

Which instrument is missing?

Age-group: any age-group (small group)

Requirements: a different instrument for each player

Duration: dependent on the group

The group sit in a circle. Each person has a different instrument, except for one. While that person listens carefully, the others take it in turns to play something on their instrument, to demonstrate clearly the different sounds.

After that, the person without an instrument sits with back to the group and eyes closed. The leader now points to *one* instrument that will *not* be played. All the others start playing at the same time. The listener must now try to distinguish which instrument is *not* joining in.

Footnote With this game too, check in advance that the names of all the instruments are known. If desirable, any large instruments available (piano, organ, drums and such like) can be included.

Ina dina daina dou na na na na *verw. Svd.*

Trad. Af.

Groep B
Groep A

le- di- ie- di- dai- na dou! *f*

Driehoek
houtblok

Maracas
kastanjetje

Tamboeryn
handtrom

groep B
groep A

Skot- le- wie- na fai- na fou. *p* sji-... sji-... *fai- na fou* *fai- na fou*

simbaal
met slaner

groep B
groep A

mp ieng pieng dieng pieng ieng pieng pong

vingersim- baal
jies

groep A

Mus- ka- del?

driehoek

SOLO

Kom ver- by jou vrot- te vell! *ff*

groep B
groep A

Jou vrot- te vell

driehoek
vingersimbale

ritnestokkies
houtblok

maracas
kastanjetje

tamboeryn
handtrom

simbaal

(Die verwerking is vir twee spreekkore, 'n solis en nie- melodiese slaginstrumente.
Die sprekers moet gedramatiseer praat, met verskillende toonhoogtes, toonkleure (lig/donker), ens. Die
benaderde toonhoogtes word geïmpliseer deur die grafiek van die notasie.
Hierdie moet beskou word as voorbeelde. Hierdie soort werk is baie bruikbaar in skeppende werk en rondo's)

Ina dina daina dou

Ina dina daina dou,
skotlewiena faina fou,
ieng pieng muska del,
kom verby jou vrotte vell!
Trad. Af.

Ellatjie kepeplatjie aluik alok

vingers klik
hande klap
voetstomp

Trad. Afr. arr. Svd.

bakhand klap
voetstomp

solis

El-la-tjie ke-pel-la-tjie,

groep B
groep A

* a-luik, a-lok. Weg-ge-steel uit die vark se hok.

driehoek
vingersimbale

handtrom
bastrom

* laag, donker

bakhand klap
voetstomp

groep B

p Een twee mus-ka-del, Jo- Jo- met die rooi ma-nell *f*

groep A

Een twee drie vier mus-ka-del, han-na, han-na met die rooi ma-nell

vingersimbale

bastrom

Ellatjie kepeplatjie

Ellatjie kepeplatjie aluik alok,
weggesteel uit die vark se hok,
een twee muskadel,
Johanna, Johanna,
met die rooi manel!

Trad. Afr.

Van Dyk (1997: 82-83).

This is a traditional Afrikaans counting-out rhyme. In this arrangement the voice should explore a wide range of vocal pitches and expressions.

Wie het die koei se horing afgeslaan? 1. Arr. S.v.D.

Trad. Afr.

solis

groep A

groep B

kastanjette ritmestokkies

simbale handtrom

Wie

wie wie wie wie wie wie wie wie

wie wie wie

wie wie wie wie wie wie wie wie

acai rondo

solis

groep A

groep B

kastanjette ritmestokkies

simbale handtrom

mf Man kan. Kan hō.

f Wie het die koei se ho- ring af- ge- slaan? Wat-ter kan? Wat-ter hō?

85.

solis

groep A

groep B

kastanjette ritmestokkies

simbale handtrom

Hō hiek. Hiek tas. Tas koe. Koe- ert.

Wat-ter hiek? Wat-ter tas? Wat-ter koe? Wat-ter ert?

(Hierdie rympe kan gebruik word as: 1. 'n Uittreksel.

2. Om die hele rympe in een asem te sê.

3. As 'n versie van 'n verspreidingspeletjie.)

2.

solis

groep A

groep B

kastanjette ritmestokkies

simbale handtrom

Wat-ter ert? Wat-ter ert?

p ert?

Wie het die koei se horing afgeslaan?

Wie het die koei se horing afgeslaan?
Man kan. Watter kan?
Kan ho. Watter ho?
Ho tiek. Watter tiek?
Tiek tas. Watter tas?
Tas koe. Watter koe?
Koe-ert. Watter ert?
Blik, blik stert!

solis

groep A

groep B

kastanjette ritmestokkies

simbale handtrom

Trad. Afr.

kan hō, hiek tas, koe- ert, wat-ter wat-ter koe- ert?

solis

groep A

groep B

kastanjette ritmestokkies

simbale handtrom

hō, tas ert, Wat-ter, wat-ter koe- ert?

f Blik, blik, blik- stert!

Kan hiek koe- Wat-ter, wat-ter koe- ert? Blik, blik, blik- stert!

This is a traditional Afrikaans counting-out and skipping rhyme.

Na die Nederlands *Ned. volksliedjie*

1. Ri- ra- roets! Ons ry nou in 'n koets.
 2. Ri- ra- root! Ons vaar nou in 'n boot.
 3. Ri- ra- raats! Ons gly nou met 'n skaats.
 Did- dle- da! We're dri- ving in a car.

1. Ons ry nou in 'n gou- e koets! Ri- ra- roets!
 2. Ons vaar nou in 'n mo- tor- boot! Ri- ra- root!
 3. Ons gly nou met 'n rol- ler- skaats! Ri- ra- raats!
 We're dri- ving in a brand new car. Did- dle- da!

Langelaar (1979: nr.39)

Transport

Take a bus or take a train, take a boat or take a plane.
 Take a ta- xi, take a car, may- be near or may- be far.
 Take a space- ship to the moon, but be sure to come back soon.

Daar kom die lorrie

Trad. Afr. *Afr. songspeletjie (rewynrig)*

Daar kom die lor- rie, die lor- rie, die lor- rie.
 Daar kom die lor- rie, die lan- ge, lan- ge lor- rie.
 Jul- le moet op- sy- staan, op- sy- staan, op- sy- staan.
 Jul- le moet op- sy- staan dat die lor- rie kan ver- by- gaan.
 Ta- ma- tie- sous, ta- ma- tie- sous, sous,
 sous. E- li- sa- bet, E- li- sa- bet- bet-
 bet Geor- gi- na- wê, Geor- gi- na- wê, wê,
 wê. Sie- i- na- wê, Sie- i- na- wê, wê, wê,

UIT: Die Afr. Volkslied onder die Bruinmense van Matilda Burden (Ph D-tesis, U S)

(Opstelling: Spelers staan in pare in 'n kring en hou paarsgewys hande vas.

Maat 1 - 7: Terwyl gesing word, gaan een van die paar op sy hurke af op die maat van die musiek. Daarna gaan die maat af op sy hurke, terwyl die eerste speler regopkom. Dit lyk soos 'n wipplank-aksie en word oor en oor herhaal.

Maat 8 - 15: Die pare los hulle hande en draai hulle rûe op mekaar sodat elkeen nou 'n nuwe maat voor hom bet. Nou word die hurk - wipplankaksies van maat 1 - 7 met die nuwe speelmaats herhaal.

Maat 16 - 32: Doen klappatroon teen maat se hande of enige toepaslike aksies.)

EMONTI

isiZulu

f. m : - . s, | - . m : r. m | f. m : - . d | - : | f. m : - . s, | - . m : r. m
E - Monti, e - Monti, e - Mo - nti. E - Monti, e - Mo - nti.

f. m : - . d | - : d | d. r : m. s, | - . d : t, d | r. d : - | d : - . d |
e - Mo - nti. Na - ba - se - Kapa ba - ve - le - l'e - Monti. Na -

d. r : m. s, | - . d : t, d | r. d : - | d : -
ba - se - Ka - pa ba - ve - le - l'e - Mo - nti.

EMonti
(Repeat six times)

NabaseKapa
bavelel' eMonti.
(Repeat)

East London
Even those in Cape Town
come from East London.

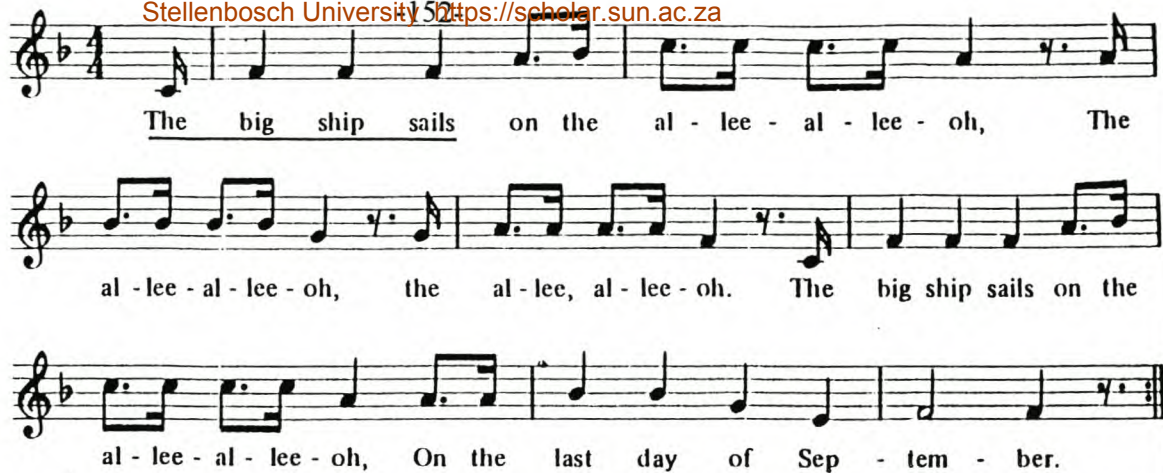
Cock & Wood (1995: 26)

We're on our way to Wel- ling- ton, Wel- ling- ton, Wel- ling- ton. We're

on our way to Wel- ling- ton, Go car, go.

Here comes a red bus, red bus, red bus.
Here comes a mini- bus, mini- bus, mini- bus.
Here comes a motor- car, motor- car, motor- car.

Here comes a red bus, to take us to the shops.
Here comes a mini- bus, to take us all to school.
Here comes a motor- car, to take us to the sea.



1 For this song the children join hands in a long line, the end child having his/her hand on the wall to make an arch with the wall. The child at the other end of the line leads the line right through the arch until all have passed through. The child making the arch then turns to face the other way so that his arms are crossed and he raises his other arm joined to the second child to make a new arch. The child at the other end of the line leads through the arch until the second child's arms are crossed. He then makes an arch with the third child and so on until, all the arms are crossed. The children then join the ends of the line, arms all crossed to form a circle. So far they have only sung the first verse of the song all the time, over and over again. Then they sing verse 2 moving their arms up and down in time. On verse 3 they all sink down, and at the end of verse 4 the circle breaks.

2 Talk about the risks of travelling, especially in the past. Talk about old forms of transport like horse-drawn vehicles, sailing ships and air ships. Look at the stories of the Mary Rose, the Titanic, the Hindenberg and the Tay Bridge disaster.

The Captain said, "It'll never, never do,
never, never do, never, never do."
The Captain said, "It'll never, never do
on the last day of September."

The big ship sank to the bottom of the
bottom of the sea, the bottom of the
big ship sank to the bottom of the
on the last day of September.

We all go down to the bottom of the sea,
the bottom of the sea, the bottom of the
We all go down to the bottom of the sea,
on the last day in September.

Additional song



(1. Opstelling: Spelers staan in 'n ry terwyl hulle hande vashou. Die eerste speler in die ry plaas 'n hand hoog teen 'n muur of boom om so 'n "brug" te vorm.

Die laaste speler in die ry lei nou die spelers sodat almal onderdeur die "brug" loop. Nadat die al die spelers onderdeur die "brug" is, trek sy maat die eerste speler 'n halwe draai om in hul rigting en die eerste speler eindig met arms gekruis. Die eerste speler en sy maat lig nou die hande wat hul vashou om 'n nuwe brug te vorm. Die spel word nou so voort gesit totdat almal met die arms oorkruis staan en geen nuwe brug gevorm kan word nie. Nou word die spel terugwerkend herhaal totdat almal weer tot hulle oorspronklike posisies "afgewen" is.

2. Opstelling: Twee sittende spelers wat na mekaar kyk, bene vorentoe uitgestrek met voetsole teen maat s'n, hou hande vas.

Traditional Afrikaans Folksong

*Pol- lie ons gaan **Pê- rel toe,
***Sta- dig stap in die har- de- pad. Pol- lie ons gaan Pê- rel toe,
Sta- dig stap in die har- de- pad.

Pol- lie ons gaan Pê- rel toe, Ek en jy al- leen.
Sta- dig stap in die har- de- pad.

* Change name ** Change town name
*** Change the tempo "vinnig stap" change the movement "huppel/hop-hop/(etc.) in die harde pad"
The last phrase can also be changed "Everybody move"

A Sailor Went to Sea Sea Sea

A sail - or went to sea sea sea, To see what he could see see see, But
all that he could see see see, Was the bot- tom of the deep blue sea sea sea.

Verse 2 A sailor went to chop chop chop

Parsons (1987: 3)

Verse 3 A sailor went to knee knee knee

Verse 4 A sailor went to sea, chop, knee

For the first verse salute three times on sea sea sea. For the second verse do a chopping movement three times. For the third verse tap your knee three times, and for the fourth verse salute, chop, tap three times.

'n Skipper het gaan vaar

Tradisioneel

'n Skip- per het gaan vaar, *vaar, vaar, om die wê- relde te er- vaar, -*vaar, vaar. Maar
al wat hy ge- waar, *waar, waar is die bo- dem van die see, so- waar, *waar, waar.

(1. Laat kind op knie ry. Op "bodem" gly hy/sy tussen die ouer se knieë deur tot op die grond.

2. Badspeletjie: Vervang *woorde met 'n aksie bv. skop-skop, splas-splas, borrel-borrel, gooi-gooi, ens.
[M. a. w: "..... het gaan vaar, skop-skop, wêreld te ervaar, skop-skop," ens. Gooi: bv. waslap]

3. Aksieliedjie: Maat 1: Saluer. Maat 2: Maak drie roei bewegings.
Maat 3: Wys wye beweging met arm. Maat 4: Plaas arms oorkruis gevou oor bors.
Maat 6: Skerm met hand bokant oë. Maat 7: Wys met vinger grondwaarts.
Maat 8: Knik drie maal met die kop.

41. THE TRAIN IS A-COMING

American folk song

Level: U and L

Key of E^b: start D (ti)

Steady, pulsing rhythm

1. El tren - vi - ene, vi - ene, pues, si,
The train - is a - com - ing, oh, yes,
tren vi - ene, vi - en - e - pues, si;
Train is a - com - ing, - oh yes;
tren vi - ene, vi - ene, pues, si!
train is a - com - ing, train is a - com - ing, oh, yes!

2. Better get your ticket, oh, yes.

3. Train is a-leaving, oh, yes.

Gelineau (1974: 14)

The Steam Train

Children walk around swinging bent arms
forwards and backwards imitating train
motion. Gradually getting faster and faster.
Pull chord for whistle.

Coffee, coffee,
Cheese and crackers,
Apple crumble,
Beef and carrots,
Fish and Chips,
Soup!

This back-to-front dinner menu is an
imitation of a steam train. Beginning slowly it
gathers speed until the final train-whistle
sound on the 'Soup'.
Repeat each line twice and all the
consonants
should be strongly emphasised.

Kyk daar is 'n vliegtuig

Zoeloe volksliedjie

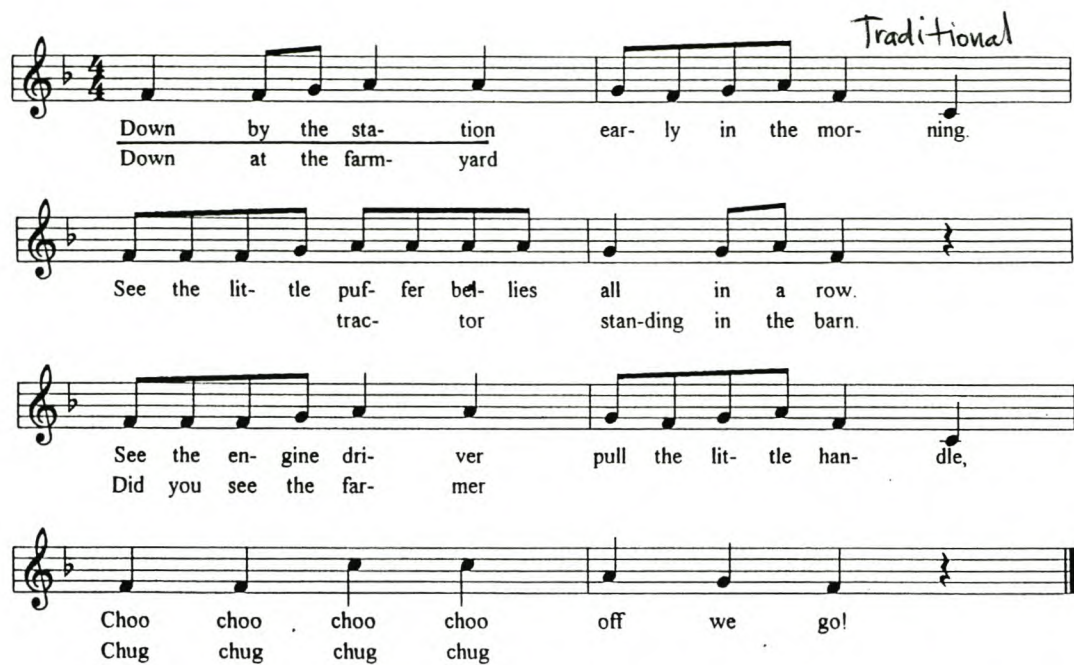
Kyk op, kyk op- op; kyk daar is 'n vlieg- tuig.
Bhe- ka phe- zu- lu na- ntsi e- lo- ple- ni.
Bo in die blou lug brr brr maak die vlieg- tuig.

Vanver- af dwerg- klein, van na- by tog so reus- groot.
O- wa-yem- nga- ka wa- bu- ya e- sem- nga- ka.
Daar kom die vlieg- tuig en al die men- se juig- juig!

Uit: Songs sung by South African Children (Grassroots Educare Trust)

Grassroots (1990: 37)

Traditional



Down by the sta- tion ear- ly in the mor- ning.
Down at the farm- yard

See the lit- tle puf- fer bel- lies all in a row.
trac- tor stan- ding in the barn.

See the en- gine dri- ver pull the lit- tle han- dle,
Did you see the far- mer

Choo choo choo choo off we go!
Chug chug chug chug

Create more verses with other vehicles
Beal & Nipp (1985: 23)



Wa- ha-mba u- lo- li- we Wa- ha-mba u- lo- li- we. E- no-
mqhu- bi nga- pha mbi- li, e- no- mqhu- bi nga- pha mbi- li. U-
si- ngi- e ku- de, u- si- ngi- e ku- de.

"Uloliwe" (train)

Move arms and legs in unison
Enjoy interpreting words with actions



Song

Wahamba uloliwe, wahamba uloliwe
Enomqhubi ngaphambili
Enomqhubi ngaphambili
Usingise kude, usingise kune

"The train is going"
"With a man in front of it"
"It is going far away"

47. NEW RIVER TRAIN

Stellenbosch University <https://scholar.sun.ac.za>

156

Level: U and L

Key of F: start F (do)

American folk song

Rhythm Sticks  Sand blocks 

Rhythmically



1. I'm rid - in' that New Riv - er Train, - I'm rid - in' that
 2. Oh, dar - lin, you can't love - one, - Oh, dar - lin', you

New Riv - er Train; - Same old train that - brought me
 can't love - one, - You can't love one and have any

here, Gon - na take me back home a - gain. -
 fun, Oh, - dar - lin' you can't love one. -

The action

1. Add new verses with more numbers, for example, "Darlin', you can't love two."
2. Add rhythm instruments (sticks and sand blocks), as indicated, or use others of choice.
3. Make some train sounds, using only the hands, mouth, and feet.
4. Add harmony, using any of the following devices:
 - a. have one group sing the root syllable of the given chord while the other group

- a. sings the melody of the song. (See p. 228)
- b. create a simple descant by ear, choosing between *mi* and *fa* as the possible harmony notes in each measure. Substitute an instrument such as bells or recorder for the singing on the harmony notes, if preferred.
- c. accompany with three-part vocal chording or bottles. (See p. 299.)

Gelineau (1974: 98)



train New Ri-ver train

I'm ri-ding that New RI-ver train ----- I'm

train New Ri-ver train d' t

ri-ding that New RI-ver train ----- same old

tata 1 1 f

train that brought me here, Gon-na take me back home a --- gain

McLachlan (1970: 33) *In 2 groups.

Morningtown Ride



1. Train whis- tle blow- in' makes a sleep- y noise;
 2. Drver at the en- gine, fire- man rings the bell;

1. un- der- neath their blan- kets go all the girls and boys.
 2. Sand-man swings the lan- tern to say that all is well.

Refrain:

Rock- in' roll- in' ri- din' out a- long the bay.

All bound for Mor- ning- town, ma- ny miles a- way.

Na. Ingrid Weinert

A 1 Vlaamse zang-peletjie

Wie- de, wie- de- wiet, ons dans en sing- e- ling.

Wie- de, wie- de- wiet, kom speel nou saam.

B 1 D.C.

Dit is een. (Punt regtervoet voor.)

2. D.C.

Dit is een. (Punt RV voor.)
Dit is twee. (Punt linkervoet voor.)

3. D.C.

Dit is een. (Punt RV voet voor.)
Dit is twee. (Punt LV voor.)
Dit is drie. (Kniel op regterknie.)

4. D.C.

Dit is een. (Punt RV voor.)
Dit is twee. (Punt LV voor.)
Dit is drie. (Kniel op R-knie.)
Dit is vier. (Kniel op linkerknie.)

5. D.C.

Dit is een. (Punt RV voor.)
Dit is twee. (Punt LV voor.)
Dit is drie. (Kniel op R-knie.)
Dit is vier. (Kniel op L-knie.)
Dit is vyf. (Sit regter elmboog op vloer.)

6. D.C.

Dit is een. (Punt RV voor.)
Dit is twee. (Punt LV voor.)
Dit is drie. (Kniel op R-knie.)
Dit is vier. (Kniel op L-knie.)
Dit is vyf. (Sit R-elmboog op vloer.)
Dit is ses. (Sit linker elmboog op vloer.)

7. D.C.

Dit is een. (Punt RV voor.)
Dit is twee. (Punt LV voor.)
Dit is drie. (Kniel op R-knie.)
Dit is vier. (Kniel op L-knie.)
Dit is vyf. (Sit R-elmboog op vloer.)
Dit is ses. (Sit L-elmboog op vloer.)
Dit is se- we. (Sit kop op vloer.)

(Opstelling: in 'n kring; hou hande vas.

A: Maat 1-4: Spelers beweeg/dans regsom in die kring.
Maat 5-8: Beweeg/Dans linksom in die kring.

B: Los hande en doen die aksies soos aangedui.)

31 JINGLE AT THE WINDOWS

Singing game

Level: U and L

Key of D: start F (mi)

From *Exploring Music* series (teachers' ed.), Book 1 ©1966, by special permission of the publisher, Holt, Rinehart and Winston.

The action

1. When the song has been learned well, add these movements:

- make a single circle of partners (if there are girls and boys, the girl should be to the right of the boy)
- face clockwise. Each child places his left hand on the right shoulder of the one in front of him. March around (clockwise) in a circle, in time to the music in measures 1 to 8
- in measures 9 to 12 hook right elbow with partner and swing in place
- in repeat of measures 9 to 12, hook the left elbow with your partner and swing in place

Repeat (a) through (d) as desired. Partners may be changed by having girls step one boy to the left at the end of the dance each time.

2. Add rhythm instruments as desired or as follows:

measure 1: sticks play four times

measure 2: finger cymbals play three times

measure 3: sticks and woodblocks

measure 4: finger cymbals as in measure 2

measure 5: sticks and woodblocks and tambourine

measure 6: finger cymbals as in measure 2
measure 7: shake tambourine and/or bells throughout

measure 8: finger cymbals as in measure 2

measure 9-10: triangle and finger cymbals

measure 11: see measure 7 above

measure 12: triangle and finger cymbals

3. Add harmony by having half the class sing the root syllable of the given chord, while the other half sings the melody of the song. (See p. 228.)

Gelineau (1974: 62)

Shay Shay Koolay

African folk song



Parsons (1987: 11)

Arrange the children into two concentric circles, so that each child has a partner. The inner circle sings each phrase and the outer one echoes it. As they sing, the children step round in opposite directions. On the last phrase, 'Kum a den day', they stop opposite a partner and clap the rhythm.

They sing the verse through a second time, standing still, but this time they add a clapping pattern to each phrase, which the partner must also echo back. The game can proceed round, so that each child meets a different partner and tries to invent a different clapping pattern. Instead of clapping, the children could make a movement as they sing, which their partner must copy.

Creating a Rhythmic Dramatization of the Story *The Three Bears*. Using Orff Instruments - For Primary Grades

Bodily Movement and Rhythmic Dramatization

1. Tell children that today they are going to act out the story of the three bears. Explain that the characters in the story will be accompanied, when they move, by instruments. Tell them that you would like, first of all, to teach individual children to play the accompaniments assigned to each instrument. Before teaching each accompaniment to a child, prepare the entire class by having them mirror the actions suggested.



By Lois Kampler, Camp Ave. School, Union Free School Dist. No. 39, North Merrick, New York

Little Small Wee Bear

Preparation for playing accompaniment

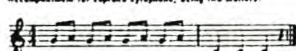
Outside left high

Left knee

Right knee

RI LH RH LH RH LH RH LH RI RH RI

Accompaniment for soprano xylophone, using two mallets



Middle-Sized Bear

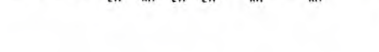
Preparation for playing accompaniment

Left knee

Right knee

Outside right high

LH RH LH LH RH RH



Great Huge Bear

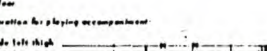
Preparation for playing accompaniment

Outside left high

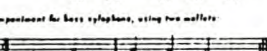
Left knee

Right knee

RH LH RH RH LH LH

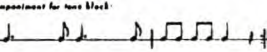


Accompaniment for two blocks

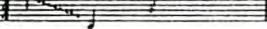


Goldilocks

Accompaniment for two blocks



Accompaniment for telling through the chair:
Alto xylophone - glissando, Cymbal - crash



Sonnor Percussion Instruments, distributed by M. Hoch-
mer, Inc., Andrews Rd., Hicksville, N.Y. 11802

2. Help children explore ways of moving like each of these characters, practicing with the instrumental accompaniments. Little Small Wee Bear might take light, running steps. Middle-Sized Bear might simply walk in moderate steps. Great Huge Bear would probably take slow, long, ponderous steps.
3. Select individual children to play the part of each character and let them practice with the children playing instruments until they perform easily together. Explain that during the telling of the story, when they are signaled to move or play, the accompaniment for each character is to be played only once, except when the character is moving to another spot, at which time the accompaniment should be repeated until character reaches his destination.
4. With the help of the class, decide where in the room should be the home of the three bears, the dining room table with the porridge bowls, the bedroom, the front door of the house, and the woods. (If necessary, rearrange furniture in room to make space.) Set up instruments and children playing them in a place close to the "bears' house" but far enough away so that they will not interfere with the action. Before the story begins, have children playing parts of the three bears take their places in the dining room near the porridge bowls and Goldilocks in the woods away from the front door of the house so that the bears will not see her when they leave the house. Remind all children dramatizing and playing instruments to be prepared to move and play, exactly as practiced, whenever you signal them, and at all other times to improvise actions that are indicated by the story. For example, discuss activities in which bears might be engaged before leaving house. (They could be preparing their porridge.) Make certain children understand what they are to do.

5. Tell story, as follows:

"Once upon a time, there were three bears, who lived together in a house of their own, in the woods. One of them was a Little Small Wee Bear."

(Signal Wee Bear and accompaniment to begin moving and playing.)

2. From here on, when the word *Signal* appears, it refers to the character just mentioned, and his instrumental accompaniment, unless otherwise indicated.

Bodily Movement and Rhythmic Dramatization • 69

"One of them was a Middle-Sized Bear."

(Signal.)

"One of them was a Great Huge Bear."

(Signal.)

"They each had a bowl for their porridge. There was a little bowl for the Little Wee Bear."

(Signal.)

"There was a middle-sized bowl for the Middle-Sized Bear."

(Signal.)

"There was a great bowl for the Great Huge Bear."

(Signal.)

"They each had a chair to sit in. There was a little chair for Little Small Wee Bear."

(Signal.)

"There was a middle-sized chair for the Middle-Sized Bear."

(Signal.)

"There was a great chair for the Great Huge Bear."

(Signal.)

"That was just right, so she seated herself in it, and there she sat until the bottom of the came out and down she went, plump upon the floor."

(Signal alto xylophone to play glissando and cymbals to crash.)

"Goldilocks began to feel sleepy; so next she went to the bedroom where the three bears

First she lay down upon the bed of the Great Huge Bear."

(Signal instrument.)

"But that was too high at the head for her. Next she lay upon the bed of the Middle-Sized Bear."

(Signal instrument.)

"But that was too high at the foot for her. Finally, she lay upon the bed of the Little Small Bear."

(Signal instrument.)

"And that was just right! So she curled herself up and lay there until she fell fast asleep. By time, the three bears thought their porridge would be cool enough to eat, so they came home for breakfast."

(Signal all three bears and their accompaniments to move and play.)

"First the Great Huge Bear walked over to his porridge."

(Signal.)

"'Somebody has been in my porridge,' roared the Great Huge Bear when he saw the spoon Goldilocks had left in his bowl. Next the Middle-Sized Bear walked over to her porridge."

(Signal.)

"'Somebody has been in my porridge,' said the Middle-Sized Bear, as she saw the spoon Goldilocks had left in her bowl. Finally, the Little Small Wee Bear walked over to his porridge."

(Signal.)

"'Somebody has been in my porridge, and has eaten it all up,' said the Little Small Wee Bear in his little small wee voice. Now the three bears began to suspect that someone had been in their house and they began to look around. First the Great Huge Bear went over to his chair."

(Signal.)

"'Someone has been sitting in my chair,' he roared in his huge voice. Next the Middle-Sized Bear went over to her chair."

(Signal.)

"'Someone has been sitting in my chair, and has eaten it all up,' said the Little Small Wee Bear in his little small wee voice. Now the three bears began to suspect that someone had been in their house and they began to look around. First the Great Huge Bear went over to his chair."

(Signal.)

"'Someone has been sitting in my chair,' he roared in his huge voice. Next the Middle-Sized Bear went over to her chair."

(Signal.)

"'Someone has been sitting in my chair,' said the Middle-Sized Bear, in her middle-sized voice. Finally, the Little Small Wee Bear went over to his chair."

(Signal.)

"'Someone has been sitting in my chair, and sat right through the bottom of it,' cried the Little Small Wee Bear, in his little small wee voice. Next the three bears went to the bedroom."

(Signal three bears and instruments to walk and play.)

"First the Great Huge Bear went over to his bed."

(Signal.)

"'Someone's been sleeping in my bed,' roared the Great Huge Bear, in his great huge voice. Next the Middle-Sized Bear went over to her bed."

(Signal.)

"'Someone's been sleeping in my bed,' said the Middle-Sized Bear, in her middle-sized voice. Finally, the Little Small Wee Bear went over to his bed."

(Signal.)

"'Someone's been sleeping in my bed,' cried the Little Small Wee Bear, in his little small wee voice. 'and she's still sleeping there!' Just as the Little Small Wee Bear was speaking, Goldilocks began to wake up. Slowly she opened her eyes. And when she saw the three bears standing in front of her bed, she didn't wait to find out if they were friendly bears - she jumped out of bed."

(Signal.)

"She jumped out of the window, and she ran through the woods, back home to her mother. A she never did find out what nice, friendly bears she had visited!"

"And they each had a bed to sleep in. There was a little bed for Little Small Wee Bear."

(Signal.)

"There was a middle-sized bed for Middle-Sized Bear."

(Signal.)

"There was a great, huge bed for Great Huge Bear."

(Signal.)

"One day, after they had made the porridge for their breakfast, and poured it into their porridge bowls, they decided to go for a walk in the woods while their porridge was cooling."

(Signal all three bears and their accompaniments to move and play.)

"While they were out walking, a little girl named Goldilocks came to the house."

(Signal.)

"Now Goldilocks had never seen the little house before, and it was such a strange little house that she forgot all the things her mother had told her about being polite, and the first thing she did was to look into the window. Then she peeped into the keyhole, and seeing no one in the house, she lifted the latch. The door was not fastened, since the bears never suspected that anyone would harm them - they were good bears. So Goldilocks opened the door and went in."

(Signal.)

"Now Goldilocks was very hungry, and when she saw the porridge on the table, she forgot all the things her mother would have told her about eating other people's food, and set about helping herself. First she tasted the porridge of the Great Huge Bear."

(Signal instrument.)

"But that was too hot! Next she tasted the porridge of the Middle-Sized Bear."

(Signal instrument.)

"But that was too cold! Finally, she tasted the porridge of the Little Small Wee Bear."

(Signal instrument.)

"And that was just right! So she ate it all up. When she had finished eating, Goldilocks wanted to sit down. First, she tried the chair of the Great Huge Bear."

(Signal instrument.)

"But that was too hard. Next she tried the chair of the Middle-Sized Bear."

(Signal instrument.)

"But that was too soft. Finally, she tried the chair of the Little Small Wee Bear."

(Signal instrument.)

6. Discuss story with class. Without being critical of children acting out story, elicit ideas for improving the acting, letting children demonstrate their ideas for change.

7. On other days, let children dramatize the story again, incorporating their new ideas, and letting different children play the parts of the characters and their accompanists.

8. When children know the story well, select children to narrate the story and encourage those who play parts of individual characters to speak their parts.

9. Encourage children to explore the use of percussion instruments to add texture, atmosphere, and dramatic effects to the dramatization.

10. Help children develop story into an assembly program, adding simple costumes and scenery.

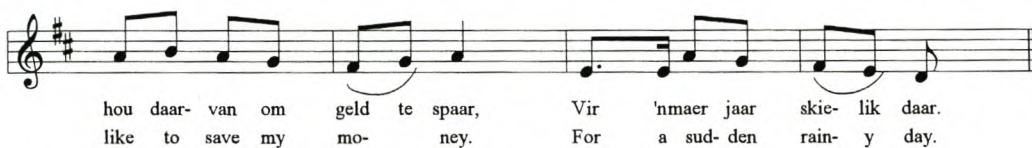
Wheeler & Raebbeck (1977: 66-72)

Initials



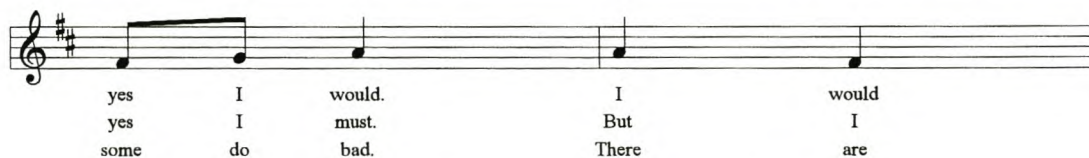
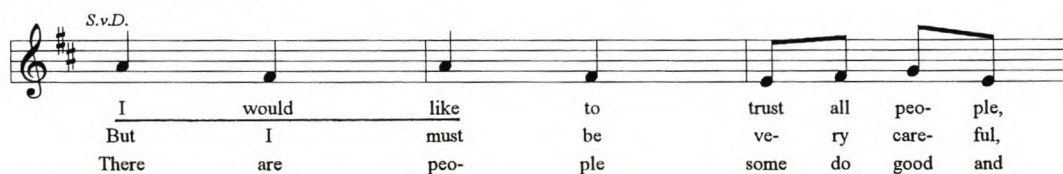
After: Hoffer & Hoffer (1987: 295)

I like to save



* Or omit this note in the English version

To trust or not to trust



Come and let us go dancing

Flemish folk tune



* Opportunities for improvising / creating different endings.

Marsh (1970: 71)